Volume 27, No. 1 Items 84-1 to 84-767 April 1984

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ABSTRACTS OF ENGLISH STUDIES

Published four times yearly by the Editorial Board
English Department, University of Calgary

University of Calgary Press
Calgary, Alberta, Canada

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AES is issued four times a year (the fourth number containing an annual index) from the English Department, University of Calgary. Address all editorial correspondence to the Editor-In-Chief, English Department, University of Calgary, Calgary Hall C311, 2500 University Drive N.W., Calgary, Alberta, Canada T2N 1N4. Address all business correspondence to The University Press, University of Calgary, 020 Library Block, 2500 University Drive N.W., Calgary, Alberta, Canada T2N 1N4. Subscriptions to individuals are $20 U.S. Funds/$25 Canadian Funds. Subscriptions to institutions are $40 U.S. Funds/$50 Canadian Funds. Postage paid from Calgary, Alberta, Canada.

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2nd. Class Mail Registration No. 5255
ISSN 0001-3560 USPS 003-620

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Volume 27, No. 1 Items 1-767 April 1984

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This journal is a member of CEJL, The Conference of Editors of Learned Journals.

PREFACE

PRINCIPLES OF ABSTRACTING

Abstracts of English Studies was founded in 1958 by members of the University of Colorado Department of English. The editorial offices are now at **The University of Calgary, Alberta. AES** appears four times a year (**the fourth number includes the Annual Index**). At present approximately 750 journals are screened for material dealing with American and English literature, world literature in English and related languages, and English language. These articles are abstracted by volunteer contributors and field editors.

Abstract Policy

AES abstracts are designed to indicate the content of the article or monograph as concisely as possible and without editorial bias. The abstracts state the thesis, express the method of development, and point to the major implications. Any subject mentioned in the abstract is covered significantly in the article. The abstract is intended as a quick guide to the basic utility of the article or monograph and should not be considered a substitute for the original.

References

Reference to the source of the article or monograph immediately follows the title, the journal or monograph title being abbreviated. A key to the abbreviations in this issue immediately precedes the abstracts.

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AES provides quarterly and annual indices, which are keyed to item number, not page number. The index contains, in a single alphabetical listing, two major types of entries: (1) names of people and anonymous works referred to significantly and (2) subjects treated. Generally the subject categories are used when the article is concerned with concepts, theories, themes, etc. When the abstract deals with individual authors and their work, it is listed under the authors' names. Articles on anonymous works are listed alphabetically under the appropriate genre and/or period heading except for *Beowulf* and the *Bible* which are sub-categories of their own. The annual index not only cumulates the quarterly indices, but also lists the names of the authors of the articles and monographs abstracted and includes some sub-categories.

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GENERAL

General I. General Studies (Aesthetics, Bibliographies*, Black Studies, Comparative Literature, Education, Literary History, Literary Theory, Literature and Other Arts, Literature and Science, Literature and Society, Prosody, Psychology, Regionalism, Research Methods and Resources, Rhetoric, Schools and Creeds, Theory of Criticism, Translation, Women's Studies, Writing)
General II. Bibliography** (Analytical, Descriptive, Editing, History of Printing and Publishing)
General III. Language (History, Linguistics, Theoretical Studies)
General IV. Themes and Types (Characters, Drama, Fiction, Folklore, Humour and Satire, Myth, Plot Patterns, Poetry, Prose, Science Fiction, Subjects, Travel Literature)

* For bibliographical listings that cover several subjects and therefore cannot be placed in one of the more specific categories.

** For general articles about the subjects listed. Not for bibliographical listings unless the bibliography is about one of the listed subjects.

BRITAIN

Britain I. Particularism and Regionalism (Wales, Scotland, Jewish, etc.)
Britain II. Bibliography (See General II)
Britain III. Language (See General III)
Britain IV. Themes and Types (See General IV)
Britain V. Medieval [to 1485] (Old English, Middle English, Anglo-Latin, General)
Britain VI. Renaissance [to 1660]
Britain VII. Restoration and Enlightenment
Britain VIII. Romantic
Britain IX. Victorian
Britain X. Modern

UNITED STATES

United States I. Particularism and Regionalism (Black, Jewish, Southern, etc.)
United States II. Bibliography (See General II)
Jnited States III. Language (See General III)
Inited States IV. Themes and Types (See General IV)
Jnited States V. Seventeenth and Eighteenth Centuries
ited States VI. Nineteenth Century, 1800-1870
ited States VII. Nineteenth Century, 1870-1900
ited States VIII. Twentieth Century

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

e categories for this section are any continent or country in which there is a erature written in English or a literature that has had marked influence on glish literature and language: General, Commonwealth, Africa, Australia, tswana, Canada, Ceylon, Ghana, India, Ireland, Kenya, Malaysia, New aland, Nigeria, Pacific Islands, Pakistan, Philippines, South Africa, West dies, Zimbabwe.

e Irish category includes all writers in Ireland whose mature work was ritten after 1921, and also includes the works of writers in Ireland, the bulk of hose work was produced after 1900.

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Taneja, G.R. (G.R.T.)
Tritica, John (J.T.)
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ABBREVIATIONS

The following abbreviations are used in describing journals from which abstracts have been prepared for this issue:

AI	American Imago, 39,1-2 (1982)
Akros	Akros, 13,39;14,40-42;15,43-45;16,47-48 (1978-81)
ALR	American Literary Realism, 1870-1910, 12,1-2 (1979)
AN&Q	American Notes and Queries, 18,3-10,19,7/8 (1979/80-81)
Anglia	Anglia, Zeitschrift für Englische Philologie, 100,1/2 (1982)
ASch	The American Scholar, 51,3-4 (1982)
AUMLA	AUMLA; Journal of the Australasian Universities Language and Literature Association, Nos. 49-50,52-57 (1978-82)
BakSJ	Baker Street Journal, 30,2;32,1-2 (1980,1982)
BI	Books at Iowa, Nos. 34-37 (1981-82)
BST	Brontë Society Transactions, 18,2 (1982)
CaribQ	Caribbean Quarterly, 25,4 (1979)
ChauR	Chaucer Review, 15,2-4;16,3 (1980-82)
ChildL	Children's Literature, Vols. 8-10 (1980-82)
CLQ	Colby Library Quarterly, 16,3-4;17,1-4;18,1-4 (1980-82)

CollL	College Literature, 9,3 (1982)
Criticism	Criticism: A Quarterly for Literature and the Arts, 6,2-4 (1964)
DramR	The Drama Review, 24,2-4 (1980)
DSN	Dickens Studies Newsletter, 12,3-4;13,1-3 (1981-82)
EM	English Miscellany, Vol. 28/29 (1979/80)
GaR	The Georgia Review, 33,3-4 (1979)
GHJ	George Herbert Journal, 2,2 (1979)
GissingN	The Gissing Newsletter, 14,3 (1978)
HarvLB	Harvard Library Bulletin, 28,3-4;29,1;30,3 (1980-82)
IowaR	The Iowa Review, 9,1-3;10,1,3-4;11,2/3-4;12,1-4(1978-81)
MAe	Medium Aevum, 47,1-2;48,1-2;49,1;50,2;51,1 (1978-82)
MHRev	Malahat Review, No. 54 (1980)
MLS	Modern Language Studies, 8,1-3 (1977-78)
MQ	The Midwest Quarterly, 22,3;23,2 (1981-82)
Mythl	Mythlore, 5,1-2 (1978)
NCTR	Nineteenth Century Theatre Research, 7,2;8,1-2;9,1-2;10,1 (1979-82)
NLH	New Literary History, 13,2-3;14,1 (1982)
Novel	Novel: A Forum on Fiction, 14,2-3;15,1,3 (1981-82)
P&C	Poet and Critic, 13,3;14,1 (1982)
PBSA	The Papers of the Bibliographical Society of America, 73,1-4;74,1-2 (1979-80)
PULC	Princeton University Library Chronicle, 42,3 (1980/81)
Raritan	Raritan, 1,1 (1981)
ReAL	Re: Artes Liberales, 8,2 (1982)
Rena	Renascence: Essays on Values in Literature, 35,1 (1982)
R/RIA	Revista/Review Interamericana, 9,1-2;10,2 (1979-80)
SAngU	Studia Anglistica Upsaliensia, Vols. 35,40 (1978,1980)
Seahorse	Seahorse: The Anaïs Nin/Henry Miller Journal, 1,2 (1982)
SEL	Studies in English Literature, 18,4;20,1-2 (1978,1980)
SIH	Studies in the Humanities, 9,2 (1982)
SIR	Studies in Romanticism, 18,2-4;19,1;21,2 (1979-80,1982)
SoR	The Southern Review (Louisiana), 7,1 (1981)
SoRA	Southern Review (Adelaide), 15,1 (1982)
Speculum	Speculum: A Journal of Medieval Studies, 55,1-4 (1980)
SR	The Sewanee Review, 87,1-2 (1979)
StCS	Studies in Contemporary Satire, Vols. 5,6,8,9 (1978-79,1981-82)
Style	Style, 14,3-4;15,1-4;16,1 (1980-82)
TQ	The Texas Quarterly, 12,1;13,2-3;14,1,3-4 (1969-71)
TsudaR	The Tsuda Review, Vols. 22,23,26 (1977-78,1981)
VN	The Victorian Newsletter, No. 58 (1980)
VP	Victorian Poetry, 18,1-4;19,1-3;20,1-2 (1980-82)
VS	Victorian Studies, 25,3-4 (1982)
ZAA	Zeitschrift für Anglistik und Amerikanistik, 28,3-4 (1980)

GENERAL

GENERAL I. GENERAL STUDIES

Aesthetics

84-1. Kuhns, Richard. *The Beautiful and the Sublime,* NLH, 13, 2, 1982, 287-307. Kant's distinction between the beautiful (form) and the sublime (formlessness) was important for aestheticism, formalism, demythologizing content, and accounting for psychological affects. Its implications for the novel were that men sought escape from the spatio-temporal order in a yearning for the unconditioned. This wild sublimity induced anxiety. Austen's *Sense and Sensibility* shows the forces which make composure hard to attain. Melville's *Confidence Man* labels itself apocryphal in its violent inconsistencies and multiple deceptions; art itself has become a falsehood. Flaubert's *Sentimental Education* portrays a nihilistic world. The modern novel has, thanks to Hegel, been emptied of that fruitful conflict between the beautiful and the sublime. Hegel's "science of art" separates the novel from society and nature, so that it ignores the sublime. R.R.

Comparative Literature

84-2. McFarland, Thomas. *Field, Constellation, and Aesthetic Object,* NLH, 13, 3, 1982, 421-47. Leibniz's minimal, imperceptible perceptions more appropriately describe the interrelations of Romantic poets and the cross-currents between England and Germany than do Bloom's arsenal of tropes with which one strong poet defends against a predecessor. Five patterns define the crosscultural influences: "Epanados," a minor work taken up by many writers (e.g., Burger's *Lenore);* "Diadromos," an author achieving greater renown in another country than in his own (e.g., Poe, in France); "Periodos," a system which has a delayed reaction after transmission to another country (e.g., Locke's ideas through France to Bentham); "Hyetos," a widely dispersed mythic theme (e.g , the Wandering Jew, for Lewis, Wordsworth, Byron); and "aphycton," the dispersal of a metaphor (e.g., the grain of sand representing the cosmos, for Blake, Coleridge, Fichte, Hegel). R.R.

Education

84-3. Martin, Wallace. *Literary Theory in/vs. the Classroom,* CollL, 9, 3, 1982, 174-91. Modern literary theory may be difficult to adapt to the classroom, since it attacks, explicitly or implicitly, the reader/work dichotomy on which current classroom practice, following New Criticism, is based. That dichotomy is an aberration, however, and current theory may be quite compatible with older teaching paradigms based on literature as an institution, rather than on individual artifacts. G.C.S.

See also 84-7.

Literary History

84-4. Gossman, Lionel. *Literature and Education,* NLH, 13, 2, 1982, 341-71. The definition of literature has changed dramatically over the last three centuries. Originally it meant anything printed. Through male preceptors, male students gained access to public life. By learning to speak and write well they entered the paternal culture and repudiated the domestic, maternal, oral culture. In the 19th century, Romantics tried to valorize the lost world of the mothers, folk poetry and the vernacular, altering the reader's relation to the literary text. They stressed its feeling, teaching its morals as if it were a secularized religion. Arnold wanted British education to follow the model of Humboldt's system, set up to spread the ideals of neohumanism, which became a preparation for civil servants. In our 20th century technological societies, we have achieved the professionalization of culture Arnold argued for. Criticism has become our new bureaucracy. R.R.

84-5. Spengemann, William C. *Three Blind Men and an Elephant: The Problem of Nineteenth-Century English,* NLH, 14, 1, 1982, 155-73. The ways of classifying 19th-century literature as Romantic, Victorian and American are illogical. Since they are not mutually exclusive, they are not useful distinctions. How can one account for Jane Austen's novels being written during the Romantic period? Or for *Walden, Mardi, Leaves of Grass,* all composed after the close of the Romantic period? Or for Emerson's affinities with Coleridge and Carlyle (rather than Irving and Cooper)? Such groupings suggest shared traits which do not, in fact, exist. The entire period logically begins with the French and American Revolutions, and closes with World War I so it should extend from 1775-1918. The debate over false categories should be supplanted by the conflict between form and energy which extended throughout. R.R.

84-6. Will, Frederic. *Shamans in Turtlenecks,* NLH, 13, 3, 1982, 411-19. The illusion that there is a continuous literary history has to be faced by scholars who can only make discontinuous raids into the past to revivify as much of it as they are able responsibly to reconstruct. The losses entailed in cultural transmission are enormous. There is an area of unintelligibility, a human fullness that we miss. We skim off what we can understand, leaving chasms of obscurity. Many Greek terms are untranslatable: "philia," "sophrosyne," "ananke." The interconnections between character and fate in Greek drama are not comprehensible unless one can assume an ancient cognitive mode. We must appropriate what we can of the past, recognizing that most of it will remain obscured in darkness. R.R.

Literary Theory

84-7. Bell, Marvin. *Pain and Fear: Something about Them,* IowaR, 11, 2/3, 1980, 133-7. Poetry attempts to express the otherwise inexpressible, but the attempt to apprehend pain in poetry presents linguistic and psycho-intellectual difficulties. R.L.C.

84-8. Bennett, James R. *A Stylistics Checklist: III,* Style, 15, 2/3, 1981, 326-62. [The third of a series of glossaries of stylistics terms. Previous checklists are in *Style,* 10 (Sum. 1976) and 11 (Fall, 1977).] J.B.B.

84-9. Berthoff, Ann E. *I.A. Richards and the Audit of Meaning,* NLH, 14, 1, 1982, 63-79. Richards used the psychology of response, the problems of translation, and communications theory as "speculative instruments" to think about semantics. He discovered that all discourse is partial. Because there is always a gap between what was intended and what was said, there are always multiple interpretations, and readers must continually hypothesize about what was meant. This ongoing "audit" is never completed. Richards was scornful of critics who tried to dispense with meaning, which is primary. C.S. Pierce's notions of the triadicity of the sign enabled Richards to correct Jakobson's version of communications theory (based on the Saussurean notion of the duality of the sign). Richards concluded that even the language used by critics must be included in the "audit". R.R.

84-10. Bloom, Harold. *Agon: Revisionism and Critical Personality,* Raritan, 1, 1, 1981, 18-47. American pragmatism produces both strong misreading and the language of strong criticism. The strongest text urging strong misreading is Emerson's *Self-Reliance,* which advocates new perception of the strong self. Emerson's critical language contrasts with Whitman's poetry. The definition of trope can be extended to include a form of divination which asks the pragmatic questions: what use poetry, what use criticism? Poetry and criticism lie close to self-deception and pragmatism, so our paradigms of meaning result from poetry's reliance upon paradigms. Poems comment upon critical paradigms. American poetry uses three major paradigms: catastrophe creation, agonistic strife, transference of ambivalence. The Gnostics act as the paradigm for American revisionary agonists. C.K.

84-11. Cohen, Ralph. *The Statements Literary Texts Do Not Make,* NLH, 13, 3, 1982, 379-91. For Aristotle, theory meant something that appeared openly. Contemporary critics derive theories from what is hidden, or absent from the text. Leo Bersani finds Freudian theory below the surface of Baudelaire's text and must unveil it. Terry Eagleton, finding Marxist ideology in what ruptures the text, composes a subtext explaining what the author meant. For Wolfgang Iser, the phenomenologist, the reader fills in the gaps, stimulated by the unstated. Norman Holland projects the secrets of the reader onto the text. Bloom finds the meaning in what has been excluded from a poem in order to negate a precursor poem. For DeMan, the grammatical meaning of a text contradicts its rhetorical meaning. Girard takes anthropological readings of the myths behind the texts. R.R.

84-12. Hartman, Charles O. *Cognitive Metaphor,* NLH, 13, 2, 1982, 327-39. A metaphor becomes information, not as an equation, but as a ratio. A metaphor is a proportional analogy through which terms can be deduced that are not explicitly given. It is properly expressed as A:B = C:D. It states, not a similarity of objects, but an identity of relations. In Donne's *Valediction,* two souls:one = breach:expansion = (lead):gold = others'souls:ours. The stanza can be understood as a chain of syllogisms, a sorites. The ductility of gold is contrasted with the fracture rate of lead, as the ideal lovers contrast with the "dull sublunary lovers." Words have meaning within a language system through a structure of differences, just as things have in relation to other things. R.R.

84-13. Hellenga, Robert R. *What is Literary Experience Like?*, NLH, 14, 1, 1982, 105-15. The literary text can be considered a script that encourages role-playing in the reader. Two such aspects of enactment are "articulation" and "seeing through other eyes." In the first mode, the reader is offered words for complex experiences which he has been unable to verbalize. He feels grateful that his feelings have been articulated for him so precisely by the text and so continues to reread it long after interpreting it satisfactorily. Sometimes texts admit us to new experiences. We can expand our consciousness by assuming the perspective of Constantine Levin or Benjy Compson, entering new realms, as Keats did upon reading Chapman's Homer. Our identities are modified by such discoveries, as Steiner's was shaken by his reading of Proust. R.R.

84-14. Hodges, Karen. *Proteus and Procrustes*, Style, 15, 1, 1981, 1-9. Changes in stylistics from 1967-1981 show a movement from study of product to that of process. J.B.B.

84-15. Hunter, Ian. *The Concept of Context and the Problem of Reading*, SoRA, 15, 1, 1982, 80-91. The concept of "context" as a field of determinations acting on subjects must be rejected if we wish to reformulate the problem of the social emergence of literature. One solution is to reformulate the concept of reading so as to conceive of meaning as the "shifting result" of applying different rules and practices of reading; the critic examines "divergent historical and contemporary apparatuses" in which literary texts acquire varying determinations. Reading, therefore, "indicates the definite recognition - effects produced by the *iteration* of certain rules and discursive practices." W.S.G.

84-16. Jackson, Richard. *The Romantic Metaphysics of Time*, SIR, 19, 1, 1980, 19-30. Coleridge spoke of man as both killing time and bringing it into existence. Hegel similarly maintained that the mind can create time since it authors its own conclusions. The originating power is imagination, which projects a temporal horizon for experience. Unfinished poems may be viewed not merely as fragments but as forms of beginning. A.B.F.

84-17. Johnson, Anthony L. *Jakobsonian Theory and Literary Semiotics: Toward a Generative Typology of the Text*, NLH, 14, 1, 1982, 33-61. The terms, which came from Jakobson's work with aphasics, need redefinition. He classified the signifiers of his aphasics through their semantic/positional similarity or contiguity as signifieds only. However, sound and word sequence (the signifier levels) are precisely those most important in poetry and prose respectively. The generative principle of poetry is the acoustic, and of prose, the forward impulse or narrative drive. Furthermore, the confusion was compounded by equating rhetorical figures (metaphor and metonymy) with linguistic categories. Also, his definition of the poetic function is unintelligible. It should be revised to state that the two poles of the signified (meaning and syntax) must be projected onto a two-dimensional prosodic grid by sound features, an acoustic plane. R.R.

84-18. Olsen, Stein Haugom. *The "Meaning" of a Literary Work*, NLH, 14, 1, 1982, 13-32. Each of the three main critical theories uses a different analogy for the literary work. The autonomy theory, derived from New Criticism, uses the metaphor. Intentionalists, basing their view on Speech Act Theory, take the utterance as their analogy. Semioticians look for the rules by which signs are systematized into codes. They use the sentences as their basic analogy. These are all reductive because literature is more than its language. None of them deals with the aesthetic dimensions of literature. Literary works are more than sentences or utterances. They are, above all, art. Appreciation, not cognitive understanding, is the aim of art. Intentionalists and semioticians feel that they have to explain before they value, and so their theories should be rejected. R.R.

84-19. Stout, Jeffrey. *What Is the Meaning of a Text?*, NLH, 14, 1, 1982, 1-12. The philosopher, W.V.O. Quine, suggested that explication eliminates a troublesome term: "meaning". If critics were to eliminate it from their critical discourse, they could get on with the business of producing readings of texts. There is an infinite variety of possible readings of the classics. Each critic appropriates a text for his own purposes: Marxists, to demonstrate the class struggle; Freudians, to demonstrate the family romance; and so on. As long as these variant readings prove interesting, and as long as they enhance our insights about the text, there is no need to quarrel about *the* meaning of a text. R.R.

84-20. Wright, Edmond. *Derrida, Searle, Contexts, Games, Riddles,* NLH, 13, 3, 1982, 463-83. Perception is basic to epistemology. The question is whether sensory experiences can be turned into propositions. The subjective knowledge of the same object by two subjects differs. It is through comparing our differing perspectives that we confirm objective reality. Searle's rule is that X counts as Y in context C. It is because of our varying perceptions of the sense field that one chess player can see moves invisible to his opponent. The fun in games comes from the rivalry of interpretations. It is interesting to note that Wittgenstein, Derrida, Gadamer, Heidegger and Royce all use the metaphor of the game in their theories. R.R.

84-21. Young, Robert. *Contemporary Literary Theory,* CollL, 9, 3, 1982, 165-73. The difficulty of contemporary criticism should not surprise us, since it is difficult by nature, dealing with issues beyond literature itself. Currently these include new versions of three basic questions: the nature of the knowing subject, the nature of language, and the nature of literary theory itself. Since one implication of contemporary theory is that theory is itself literature, not something outside it, resistance to theory is inappropriate. G.C.S.

Literature and Other Arts

84-22. Horgan, Paul. *Journey Through the Past — and Return: Reflections on the Work of the Historian,* TQ, 13, 2, 1970, 34-51. The search for history, which is presented in both oral and written forms, employs the artisan in both literary and investigative projects of objectivity. In this endeavor, all the arts and sciences are called upon to help establish the factors of truth and create an intuitive subjectivity in the artisan, allowing him to recount the nature of man. Factual accounts need not be dry or lacking in newness of interpretation; reason need not dull the sense of instinct. In all, historical passage is a journey through the past, feeding of the "eternal interest" in the growth of knowledge, a return, with some "truth," to the inevitable present, which holds unanswered questions of the past and an eagerness to espy the future. J.E.M.

Literature and Science

84-23. Rueckert, William. *Literature and Ecology: Experiment in Ecocriticism,* IowaR, 9, 1, 1978, 71-86. The application of ecology to the study of literature is extremely relevant today. Energy in literature comes from creative imagination, and reading is a transfer of energy from the poem to the reader. We need to engage in biospheric action as readers and critics of literature and to formulate an "ecological poetics" to see literature inside the context of an ecological vision. R.L.C.

Literature and Society

84-24. Shaw, Peter. *Plagiary,* ASch, 51, 3, 1982, 325-7. While the scientific community is draconian in exposing plagiarism, humanists evade responsibility for dealing with similar breaches of ethics. In the recent cases of Alex Haley, Dee Brown, and Jacob Epstein, each claimed extenuating circumstances and found the public sympathetic. Plagiarism resembles kleptomania in being unnecessary and committed out of a desire to be caught. Coleridge is the most instructive case of plagiarism. Plagiarism must be dealt with forthrightly lest literature be trivialized. S.G.K.

See also 84-607.

Prosody

84-25. Fuller, Roy. *The Persistence of Meter,* SoR, 17, 1, 1981, 3-16. Keeping "contradictions between speech and meter, and between meaning and meter" in mind, poets should not become overly bothered by meter's demands and effects. Because meter encourages artificial, poetic diction, "poets may have at moments been right to avoid prosodic ardors to help them break out of an unreal diction, but the liberatory side of the business has been too smug and the irregularities effected decidedly overdone." Prosodic comments from Ira Gershwin, David Abercrombie, Coleridge, Raymond Oliver, and others offer fruitful entryways to discussion of meter's nature, effects of meaning, and relation to everyday speech; to poetry as artifice; and to the writing, reading, and interpreting of verse. B.K.H.

Rhetoric

84-26. Lotman, Yury M. *The Text and the Structure of Its Audience,* NLH, 14, 1, 1982, 81-8. Every message selects its own addressee. The text contains an image of its audience which it imposes on its addressees. Thus, a dialogue is set up. Not only a common code, but also a common memory is required for such communication. In their absence, the text would remain indecipherable. The poorer the memory, the more extensive must be the text. The richer the shared memory, the more elliptical, allusive, and abbreviated the code can be. By reconstructing the type of memory required to understand a text, we can arrive at the image of the audience concealed in that text. In the literary text, however, the character of the audience is no longer automatically implied, but becomes part of a game. R.R.

Schools and Creeds

84-27. Angus, Douglas. *The Existentialist and the Diabolical Machine,* Criticism, 6, 2, 1964, 134-43. Existentialism, "the last philosophy of a decadent romanticism," has failed mankind because it offers no design or purpose for being. Viewing man as the victim of some "diabolical machine," (as in Kafka's *The Penal Colony*), existentialists narrowly missed the development of a revolutionary option to their despair: the new organicist philosophy, which views the universe as directed by the evolutionary process in which man is a meaningful element who can regulate his role during this merely transitional stage. The highly analytic approach of modern literary criticism cannot remain uninfluenced by this new synthesis of emergent evolution which, with its emphasis on man as significant phase, is less pessimistic and self-absorbed than the offerings of an incoherently defined and declining existentialism. J.A.J.

Theory of Criticism

84-28. Bennett, Tony. *FORMALISM AND MARXISM Revisited,* SoRA, 15, 1, 1982, 3-21. Taste or fashion does not justify labelling a text either "popular" or "literary". Implicit in Russian Formalist writing is the concept that "literature" transforms ideology to make it visible by means of literary devices; both Formalists and Althusserians regard literature as a practice not of representation but of transformation. Tony Bennett, in *Formalism and Marxism* (London, Methuen, 1979), comparing Russian formalism with Althusserian criticism, emphasizes the theoretical implications of the former to improve Marxist critical concepts. Marxist criticism differs from Marxist literary theory: the task of Marxist criticism is to affect the processes of reading to politicize the relations between text and reader; the task of theory is to provide information about the relations between literature and social processes. W.S.G.

84-29. Bruns, Gerald L. *Writing Literary Criticism,* IowaR, 12, 4, 1981, 23-43. Critics like Geoffrey Hartman are opposed to a criticism that sets up criteria for what is allowable. Criticism is contingent and relative, and understanding goes on in time. The important consideration in art is not how it is made, but how it is considered. The importance of art lies in what it does to people rather than in what it is or contains. Hartman is interested in the force, as well as the meaning, of words. R.L.C.

84-30. Cary, Norman Reed. *An Apologetic for Christian Criticism: A Comment on THE VATIC TEMPER IN LITERARY CRITICISM,* Criticism, 6, 3, 1964, 266-72. Despite certain formalist accusations, theological criticism is uniquely suited to deal with literature in its fullest "artistic complexity." Edward A. Bloom's charge that Christian criticism is reductive is more true of his own formalism, which subsumes meaning to form and denies the literary critic any consideration of human values. Theological critics (e.g., Nathan A. Scott, Jr.; William Lynch, S.J.; Martin Jarrett-Kerr, C.R.), like New Critics (e.g., John Crowe Ransom; W.K. Wimsatt, Jr.; Monroe C. Beardsley), find form inseparable from meaning, a work's form revealing its "ultimate vision of life." In accusing theological critics of imposing Christian dogma on secular literature, Bloom errs twice: he assumes that both objective criticism and secular literature exist. [Bloom's article, referred to in the title, appears in *Criticism,* Fall 1963.] N.A.H.

84-31. Church, Margaret. *The Play of Imagery: A Critical Approach,* MLS, 8, 2, 1978, 40-6. The artificial categories of critical inquiry often limit rather than enlarge insights. Let us examine some randomly selected literary images without employing the vocabulary of the literary laboratory. Cervantes's use of the balsam of Fierabras in *Don Quixote,* Flaubert's use of camphor in *Emma Bovary,* and Joyces' use of banbury cakes in *Ulysses* are images chosen at random for examination. Considering them as illustrations of the play of imagery rather than approaching them through divisions and definitions of literary art can prove productive. It may be productive to reexamine literary schools and terms to determine their efficiency in critical interpretation. E.L.S.

84-32. Creighton, Joanne V. *Modern and Post-Modern: Fiction and Criticism,* CollL, 9, 3, 1982, 216-30. Fiction of a particular period often yields especially well to critical methods developed in that period. Thus Virginia Woolf's *To the Lighthouse* responds especially well to New Criticism, and post-modern novels such as Margaret Drabble's *The Waterfall,* or John Fowles's *The French Lieutenant's Woman,* respond well to reader-response criticism, including the deconstructionist varieties. G.C.S.

84-33. Crosman, Robert. *How Readers Make Meaning,* CollL, 9, 3, 1982, 207-15. Two interpretations of *A Rose for Emily,* one by a professor, one by a student, both seem on examination to be right and mutually helpful. The underlying text must, therefore, support both meanings and be ambiguous. The codes which semiotics claims to find in the text are, in fact, in the reader. G.C.S.

84-34. Eagleton, Terry. *The Revolt of the Reader,* NLH, 13, 3, 1982, 449-52. There is a world-wide, all-out putsch to topple the text and put the reading class into power in its place. Deconstruction aims, like socialism, to take over the means of production. Stanley Fish admits that he does not know what it is that his readers have power over. At Yale, all texts are found to be flawed. Criticism used to fashion small-scale replicas as visual aids for the consumers; now, its point is to show that there are broken parts or concealed cracks in the model. Jonathan Culler, Roman Ingarden, Norman Holland, and Wolfgang Iser variously participate in this procedure. In spite of their concerted force, it is not easy to convince readers that they are actually writers. R.R.

84-35. Magowan, Robin. *Jean-Pierre Richard and the Criticism of Sensation,* Criticism, 6, 2, 1964, 156-64. Richard's influential critical works *(Litterature et Sensation,* 1959; and *Poésie et Profondeur,* 1960) provide "original and penetrating insights into the nature of the creative process." Eschewing formal questions, such as "aesthetic coherence," Richard attempts "to reconstruct ...the poet's creative world." A "criticism of essences," not applicable to all writers, it is weakest in its exploration of the techniques whereby a writer's inner experience is transformed to an independent text. J.H.R.

84-36. Needler, Howard I. *Sacred Books and Sacral Criticism,* NLH, 13, 3, 1982, 393-409. The authority of various Scriptures was sustained by those who believed them to be literally the word of God. In their margins, commentaries and glosses grow, to extend and support them. A second canon of secular scriptures (classics) has also been exhaustively annotated by critics. These critics are impelled to publish books to demonstrate their worthiness for tenure. They have given up their function of demystifying to create ever denser thickets of jargon in attempts to apotheosize themselves. Modern-day critics produce prose of unfathomable density and obscurity. Criticism, having voraciously cannibalized its objects, is left with nothing to discuss. At this moment of exhaustion, silence, rather than self-aggrandizement, might restore some of those sacred traditions our clamor has so fatally menaced. R.R.

84-37. Oxenhandler, Neal. *The Horizons of Psychocriticism,* NLH, 14, 1, 1982, 89-103. Freud intended it to remain extrinsic and allegorical, and psychocriticism still functions best in this way. It is most effective when the demarcation between signifier (narrative) and signified (the conceptual nexus) is maintained. Just as Lacan defers both the meanings of his analysands' symptoms and those of his own texts to stimulate a response, so does the analyst's silence initiate engagement in the psychoanalytic process. The horizons of the reader's own consciousness are the framework within which meanings must be experienced. Husserl's "horizon" is an epistemological concept. Any cognitive act reciprocally involves subject and object. Through such concerned knowing, we discover reality. The first horizon of the critic is his own psychic life: then he can map the textual reality through allegory. R.R.

84-38. Ruthven, K.K. *Critics and Cryptomorphs: Observations on the Concept of Hidden Form,* SoRA, 15, 1, 1982, 92-110. Cryptomorphology, or the uncovering of hidden forms in literary texts, has been influenced by the work of numerological critics and structural linguists. The most difficult type of cryptomorphic analysis is that which claims to find hidden form in a text on the basis of the text itself: two such examples are Maxine Moore's book on Melville's *Mardi* and L.J. Morrissey's on *Gulliver's Travels.* Cryptomorphologists have sought formal keys to meaning in Pound's *The Cantos,* Boris Vian's play *The Empire Builders* (1959), Sidney's *Apology for Poetry,* and Nabokov's *Pale Fire.* W.S.G.

84-39. Soufas, C. Christopher, Jr. *On the Discrimination of Contemporary Criticisms: An Annotated Introductory Bibliography,* CollL, 9, 3, 1982, 231-66. (rev.-art). Post-structuralist criticism continues to demonstrate its structural legacy, even while it diversifies the critical enterprise. [The article consists chiefly of a 32-page bibliography in three sections: Structuralism, Roland Barthes, and Post-Structuralism.] G.C.S.

See also 84-22, 24.

Women's Studies

84-40. Jacobus, Mary. *Is There a Woman in This Text?,* NLH, 14, 1, 1982, 117-41. The link of narcissism with theory is suggested by its etymology. Theory derives from a Greek root meaning "to look at". The role of the woman in a theoretical text is to be silenced as Irma was for the sake of Freud's interpretation of dreams. The female is dismantled because she poses a threat to her narcissistic creator, as the bride of Frankenstein's monster did Feminist critics need a theory that goes beyond the empiricism of American female authors who try to validate experience. French feminists look at the gaps, absences, at the unsayable, or the unrepresentable. The model for feminist critics must be the Dora who refused to let herself become an object of Freudian discourse but insisted on being the subject of her own. R.R.

Writing

84-41. Gould, Christopher, and Karen Hodges. *The Art of Revision,* Style, 15, 2/3, 1981, 171-221. [Annotated bibliography.] J.B.B.

GENERAL III. LANGUAGE

History

84-42. Alsop, James. *"Hurricane" in the English Language, c. 1707,* AN&Q, 18, 9, 1980, 145-6. Even though usage of the word "hurricane" can be cited from mid-16th century on, even as late as 1707 the word had not found general acceptance as an English word. A.I.D.

84-43. Brown, A.K. *The English Compass Points,* MAe, 47, 2, 1978, 221-46. Directional terminology in European languages has a complex history; much confusion has resulted from the incompatibility of Aristotle's 12-point compass in which directions are named for the winds thought to originate in the various sectors, and the modern eight-point compass with its abstract direction names and their compounds. The complexity of this linguistic problem is particularly evident in attempts to translate Latin wind direction names into various European vernaculars. The modern compass was in use as early as the 11th century. We need to examine more carefully the directional terms employed by Old and Middle English writers in order to understand their precise meanings. L.L.

84-44. Gibson, Colin. *Between Wind and Water: The History of a Nautical Jest,* AUMLA, No. 53, 1980, 6-16. From the early 1600's, authors have used the phrase "between wind and water" literally, comically, and symbolically. J.B.B.

See also 83-157.

Linguistics

84-45. Smith, John B. *RATSALL: A Language Analysis Computer System for the Eighties,* Style, 14, 4, 1980, 379-91. "[Random Access Text System for the Analysis of Language and Literature] consists of three components: an instructional system, a data base of texts available for analysis on demand, and the analytical system that performs the analysis or retrieval requested." J.B.B.

Theoretical Studies

84-46. Lee, David A. *Do Children Infer Underlying Structures?,* AUMLA, No. 57, 1982, 51-68. Children tend toward an underlying structure in their language development, but do not reach a level of deep structure. Jean Aitchison theorizes that children do not work at deep structure, but does not allow for a level between surface and deep structures. J.B.B.

GENERAL IV. THEMES AND TYPES

Children's Literature

84-47. Clausen, Christopher. *Home and Away in Children's Fiction,* ChildL, 10, 1982, 141-52. The treatment of home is one way of distinguishing children's literature from literature for adults. In children's literature (e.g., Grahame's *The Wind in the Willows)* the central journey or escape leads to home; in literature for adults (e.g., Twain's *The Adventures of Huckleberry Finn),* the central journey is an escape from home. W.B.

84-48. Zipes, Jack. *The Potential of Liberating Fairy Tales for Children,* NLH, 13, 2, 1982, 309-25. Freud identified the uncanny element in fairytales that liberates the reader from reality and allows him to confront the repressed again. Favat pointed out that the cognitive structures of the fairytale conform to those of a 6-to 8-year-old child's magical thinking, respect for authority (retributive justice and expiatory punishment), and paratactic notions of causality. The classical tales of 1690-1790 were conservative, designed to civilize and refine manners. These continue to be circulated by the establishment and are essentially regressive. Many new emancipatory tales in which a female protagonist is the agent of social change and of collaborative values are popular with women's liberationists. Others which subvert aggressive male roles came out of antiwar movements. R.R.

Drama

84-49. Potter, Rosanne G. *Character Definition through Syntax: Significant Within-Play Variability in 21 Modern English-Language Plays,* Style, 15, 4, 1981, 415-34. A computerized statistical study of major first-act characters using variables of questions, imperatives, pauses, exclamations, fragments, hypotheticals, definitions, negatives, universals, adverbs, and comparatives examines the syntactic influence they have on their audiences. [Includes plots of variables for six plays.] J.B.B.

84-50. Wearing, J.P. *Nineteenth Century Theatre Research — A Bibliography for 1978,* NCTR, 7, 2, 1979, 99-121. [This study lists research published in 1978 and a few items omitted from earlier bibliographies. The compiler gives his sources, lists works alphabetically, and includes subjects, names, national theatres, references, and bibliography.] B.C.G.

84-51. Wearing, J.P. *Nineteenth Century Theatre Research: A Bibliography for 1979,* NCTR, 8, 2, 1980, 91-106. [This study is a bibliography of 176 items nearly all dated 1979. As well as an author index, the bibliography provides personal names as subjects, categories such as "Australian Theatre," and miscellaneous entries such as "costumes," "clowns," "melodrama," "opera," "pantomime," and the names of individual theatres.] B.C.G.

84-52. Wearing, J.P. *Nineteenth Century Theatre Research: A Bibliography for 1980,* NCTR, 9, 2, 1981, 107-31. [This study lists 269 current works, largely periodicals. Items are listed alphabetically and include subjects, personal names, national theatres, references, and bibliography. There is also an author index.] B.C.G.

Fiction

84-53. Halio, Jay L. *Fiction about Fiction,* SoR, 17, 1, 1981, 225-34. (omnibus rev.-art.) Fifteen recent novels reveal continued emphasis on autobiography and metafiction, yet this inward turn does not imply a rash of narrowly conceived romans à clef or a failure of imagination. With more or less success, these novelists (Lawrence Durrell, Elizabeth Hardwick, Joseph Heller, John Irving, Diane Johnson, Bernard Malamud, Klaus Mann, Iris Murdoch, V.S. Naipaul, Manuel Puig, Philip Roth, Françoise Sagan, William Styron, and John Wain) draw larger, public meanings from private, potentially restrictive materials. B.K.H.

84-54. Hamlin, Cyrus. *The Conscience of Narrative: Toward a Hermeneutics of Transcendence,* NLH, 13, 2, 1982, 205-30. How are claims to a transcendent truth conveyed in autobiographical narrative, making Dante's *Commedia* and Joyce's *Ulysses* seem as valid to the reader as Wordsworth's *Prelude?* All share a retrospective narrator reflecting upon his growing self-awareness. In Sterne's *Tristram Shandy* a sermon on "conscience" stands for "consciousness" as well as for "shared values." The climactic moments displace the meaning of Tristram's experience and depend upon the reader's awareness of that which transcends signification. The *Confessions* of St. Augustine require the reader's understanding of a reversal of mind, or conversion. This reversal (Aristotle's "peripetia") is the central strategy of autobiographical narrative in which the ultimate referent remains beyond signification, requiring the reader to share in the emptying out of the sign. R.R.

84-55. Prince, Gerald. *Narrative Analysis and Narratology,* NLH, 13, 2, 1982, 179-88. Narrative competence means one's intuitive ability to retell events in chronological order and to paraphrase, expand, and understand them according to certain rules. A narratological grammar would be a set of rules generating the structures, a semantics to interpret them, a set of transformational rules operating on them to account for the discourse, and a pragmatics to specify what affects the other three parts. Our understanding of communication and cognition is not yet as advanced as our understanding of structural linguistics and transformational grammar. However Propp's *Morphology* relied on semantics, and Lévi-Strauss defined myth as the transformation of one set of semantic oppositions into another through mediation. Other narratologists are exploring context and meaning. R.R.

84-56. Richter, David H. *The Reader as Ironic Victim,* Novel, 14, 2, 1981, 135-51. Ironists may intentionally victimize their readers by giving insufficient grounds for rejecting the literal statements, or by keeping the reader uncertain of the author's actual beliefs. We see an example in Defoe's hoax in *The Shortest Way with Dissenters,* while Sterne uses a reverberation between satiric and sentimental effects with the reader kept constantly off balance. Modern examples are to be seen in Nathanael West's *Miss Lonelyhearts* and Kosinski's *The Painted Bird,* where irony is used to implicate the reader in the moral dilemma. A.B.F.

84-57. Weinstein, Arnold. *The Fiction of Relationship,* Novel, 15, 1, 1981, 5-22. Although love stories like *Manon Lescaut* and *Werther* express the desires of the self, they are narcissistic and fail to depict achieved mutuality. *Madame Bovary* presents the imperfections of relationship and the blindness that may accompany it. In *The Good Soldier,* Ford shows the need for stable relationships and the fact of constant destructive infidelities. Woolf's *To The Lighthouse* seamlessly unites the fiction of mutuality with self-exploration and it shows relationship which can survive time. Finally, in Vian's *L'Écume des jours* we see that relationship creates ultimate vulnerability, for it is a physical as well as a mental construct. A.B.F.

Folklore

84-58. Geer, Caroline. *Land of Faerie: The Disappearing Myth,* Mythlore, 5, 2, 1978, 3-5. Fairy lore may well originate in actual history. Theories of J.R.R. Tolkien and C.S. Lewis, though against prevailing fashion, help explain the nature of Faerie, whose essentials include magic, fantasy, a fresh experiencing of reality, and joy. Rather than dismissing Faerie as "primitive," one should fault technological attitudes for their inability to tolerate Faerie. C.A.H.

Humour and Satire

84-59. Clark, John R., and Anna Lydia Motto. *Anthologies of Satire in Print (1979): A Critical Bibliography,* StCS, 6, 1979, 35-52. [Annotated bibliography of anthologies of satire: categories include general anthologies, special anthologies, parody, and related topics (e.g., comic verse, epigrams, graffiti).] R.A.E.

84-60. Gill, R.B. *New Directions in Satire: Some Psychological and Sociological Approaches,* StCS, 9, 1982, 17-28. [Bibliography and overview of psychological and sociological works relevant to the study of satire, humor, and laughter; updates a similar 1977 bibliography in *Scholia Satyrica.]* R.A.E.

Poetry

84-61. Cureton, Richard. *Poetic Syntax and Aesthetic Form,* Style, 14, 4, 1980, 318-40. Discussions of poetic syntax usually focus on structural form, but this organization neglects the aesthetics of the work. A study of the aesthetic form illustrates a typology usable for practical criticism. The channels of communication consist of (1) perceptual effects (iconic syntax, rhetorical emphasis, and nominal syntax); (2) emotive effects (syntactic tension, rhythm, and semantic tension; (3) conceptual effects (syntactic ambiguity, semantic process, syntactic parallelism, metaphor, semantic interpretation). J.B.B.

84-62. Keller, Joseph. *Conversation, the Poetic Function, and Criticism,* Style, 14, 4, 1980, 341-52. Poetic function in verbal art proves recognizable because the structures appear frequently in daily conversation; however, unlike conversation, "a poem is a neatly self-contained self-referential structure." J.B.B.

84-63. Schwartz, Elias. *Rhythm and Meaning in English Verse,* Criticism, 6, 3, 1964, 246-55. When critics analyze the relationship between a poem's rhythm and meaning, they rely on two predominant but incorrect "theories" (that stress patterns emphasize the direct meaning and that rhythm imitates natural speech and thus the poem's situation and its speaker's attitude). Stress patterns are better analyzed as meter, and rhythm does not imitate natural speech as much as it does a feeling in the soul, as Aristotle in the *Politics* asserts: "The rhythm of verse ...elicits in the soul of the listener the inner rhythm to which it corresponds, or which, in a sense, it imitates." Thus, a poem's rhythmic effects can only be "indirectly" described by analyzing its "verbal structure." C.L.B.

84-64. Smith, John B. *Toward a Marxist Poetics,* Style, 16, 1, 1982, 1-21. A sophisticated computerized examination of theoretical and methodological changes must precede the development of the workable Marxist poetics, beginning with a study of the author-text-reader relationship. J.B.B.

Prose

84-65. Adolph, Robert. *On the Possibility of a History of Prose Style,* Style, 15, 4, 1981, 435-50. In order to study prose style, both linguistic and extra-linguistic aspects of language need examination. Several 17th-century translations of the same passage illustrate historical changes in linguistic factors, allowing the creation of period typologies as a basis for the historical study of prose style. J.B.B.

84-66. Cooke, Michael G. *"Do You Remember Laura?" or, The Limits of Autobiography,* IowaR, 9, 2, 1978, 58-72. Autobiography is a personal *summa* that must not verge on prophecy or be limited to memory, but which expresses personality as a product of experience in time and has a consciousness of what the data of life mean. The more limits an autobiography has, the more its subject is able to define himself. Henry Adams and John Henry Newman are good examples. R.L.C.

Science Fiction

84-67. Walker, Jeanne Walker. *Science Fiction: A Commentary on Itself as Lies,* MLS, 8, 3, 1978, 29-37. Science fiction has been criticized for its conventional, shop-worn plots, and its stereotyped characters. Critics argue that the genre is irresponsible about its own aesthetic processes. Although science fiction may be highly conventional, many examples of the genre contain a commentary on their own truth value. Selected examples are Ursula Le Guin's *Left Hand of Darkness,* Robert Heinlein's *Time Enough for Love,* and C.S. Lewis's *Peralandra.* To fault science fiction simply for its conventional plot and stereotyped characters is to miss much that it offers in the analysis of the traditional meaning of truth in fiction. E.L.S.

Subjects

84-68. Allen, James Sloan. *Self-Consciousness and the Modernist Temper,* GaR, 33, 3, 1979, 601-20. A descendant of Romanticism, modernism bears the distinguishing attribute of self-consciousness, one that, when combined with criticism, has engendered self-criticism. As this self-criticism has become the public face of self-awareness, guilt has become its private face. With the combination of these two the modernist temper takes form: the artist plays upon his uncertainty in the pursuit of security and stature, all of this inseparable from the individual's self-conscious preoccupation. J.R.K.

BRITAIN

BRITAIN III. LANGUAGE

History

84-69. Richardson, Malcolm. *Henry V, the English Chancery, and Chancery English*, Speculum, 55, 4, 1980, 726-50. The origins of Standard Written English are likely to be found in the changes in Chancery English in the 15th century. The period 1413-1422 is pivotal, with English slowly replacing Latin and French for public documents. Linguistic analyses of Henry's letters and those of his secretariat support crediting Henry with a major role in aiding the development of Standard English from that used for documents. A.I.D.

BRITAIN IV. THEMES AND TYPES

Children's Literature

84-70. Brockman, Bennett A. *Robin Hood and the Invention of Children's Literature*, ChildL, 10, 1982, 1-17. Though historians usually consider children's literature an invention of the 1740's, the key to the evolution of the genre lies in the Renaissance mistrust of fiction and the Humanists' hostility to medieval romance. The new courtly romances of the 1580's encouraged the belief that the older, popular romances were fit only for the ignorant and the young. The treatment of Robin Hood between the 14th and 17th centuries shows the final victory of the popular tradition. Consigned to the chapbooks, the remnants and descendants of medieval romance facilitated the separation of children's fiction from other fiction in the post-Renaissance world. W.B.

Fiction

84-71. Goodall, Peter. *An Outline History of the English Fabliau after Chaucer*, AUMLA, No. 57, 1982, 5-23. Although Chaucer wrote after "the golden age of fabliau," he had a strong influence on later fabliaux and on exempla, as did the *Decameron*. [Bibliographical Essay.] J.B.B.

84-72. Sander, Hans-Jochen. *"Menschliche Natur" und Individualität in Fieldings TOM JONES und im spätbürgerlichen englishen Roman ["Human Nature" in Fielding's TOM JONES and in the Late-Bourgeois English Novel]*, ZAA, 28, 3, 1980, 237-43. Already for Fielding, "human nature" is not a unified abstraction, but must be sought in a variety of individuals, while David Hume's *Treatise of Human Nature* (1739/40) throws doubt on whether the external world can be objectively grasped. By the 1950's the stress and strain caused by these two beliefs had increased considerably. Iris Murdoch's philosophical outlook prevents her from creating character in her novels, since she does not believe in its objective existence; while in his so-called "fables", William Golding presents man as being intrinsically evil and despairs of depicting a meaningful structure of human relationships that can transcend the individual, while desperately longing for it. (In German). D.M.J.

BRITAIN V. MEDIAEVAL

a. Old English

Aelfric

84-73. Becker, Wolfgang. *The Manuscript Source of Aelfric's Catholic Homily II 7 — A Supplementary Note*, MAe, 48, 1, 1979, 105-6. [This note supplements Wolfgang Becker's article on Aelfric's *Catholic Homily* II 7, *MAe*, 45 (1976) 148-56.] Further research has revealed seven mss containing variants of the cited homily. Comparison shows three distinct stages in the development of the text. The newly discovered mss, of later date than Aelfric, are based on the same sources Aelfric used. L.L.

Beowulf

84-74. Clover, Carol J. *The Germanic Concept of the Unferþ Episode*, Speculum, 55, 3, 1980, 444-68. The episode has been seen as a "flyting", a mixture of exchanges of insults and boasts. The form had become traditional, and, while individual examples vary, one can, from a group of examples, compile a catalogue of commonplaces which distinguish the style. A close analysis of the episode, in the light of what constitutes a "flyting", helps to integrate this passage with the rest of the epic and increases our understanding of its style. A.I.D.

84-75. Dahood, Roger. *A Note on BEOWULF 1104-8a,* MAe, 49, 1, 1980, 1-4. There is as yet no satisfactory interpretation of lines 1104-8a of *Beowulf.* Examination of the ms reveals that a short word has been lost after *scholde* at the end of the ninth line of script on f. 157 (l. 1106 of the poem). It is not possible to reconstruct the text with any certainty, but editors should note this lacuna. L.L.

84-76. Elaison, Norman E. *The Burning of Heorot,* Speculum, 55, 1, 1980, 75-83. The passage about the fire in *Beowulf* seems ineptly forced into the context of the poem, but, if some emendations are made, where scholars have often made conjectured revisions, the passage is more carefully integrated with the style, tone and meaning of the epic. A.I.D.

Byrhtferth

84-77. Baker, Peter S. *The Old English Canon of Byrhtferth of Ramsey,* Speculum, 55, 1, 1980, 22-37. Until recently Byrhtferth, a monk of Ramsey Abbey, was credited with works he likely did not write. In fact, only two mss with his signature remain unpublished. Attribution of other works was previously made on stylistic grounds which, now re-examined, prove to be insecure. If this re-checking be accepted, then much has been removed from the Byrhtferth canon; enough remains, however, to ensure the author his earned place in the history of English literature. A.I.D.

Wærferth

84-78. Yerkes, David. *The Full Text of the Metrical Preface to Wærferth's Translation of Gregory,* Speculum, 55, 3, 1980, 505-13. Only one copy in a damaged ms survives of the 27-line metrical preface to Wærferth's translation of Gregory's *Dialogues.* Translations done previously contain errors; an attempt has here been made at corrections. A.I.D.

Old English Poetry

84-79. Meaney, Audrey L. *The IDES of the Cotton Gnomic Poem,* MAe, 48, 1, 1979, 23-39. [Reference: *"Ides sceal dyrne cræfte ..."*. In *The Anglo-Saxon Minor Poems,* ed. E. van K. Dobbie, New York: The Anglo-Saxon Poetic Records VI, 1968, 56-7.] Examination of the connotations of the O.E. *ides* and *dyrne craefte,* of the superstitions surrounding women in Anglo-Saxon times, and of the context of the gnomic verse cited above, leads to two alternatives (concerning possibilities of being married or avoiding marriage) to the commonly accepted translation (stressing keeping visits by women a secret). While O.E. gnomic verse may not appeal to contemporary literary taste, it must not be discounted, for it may provide valuable clues to the thematic content of other O.E. poetry. L.L.

84-80. Orton, P.R. *The O.E. SOUL AND BODY: A Further Examination,* MAe, 48, 2, 1979, 173-97. In her study of *Soul and Body* ["The Old English 'Soul and Body' as an Example of Oral Transmission," *MAe,* 38 (1969), 239-44], Alison Gyger attributes differences between the two extant texts of this O.E. poem to separate transcriptions of an orally transmitted composition. Detailed comparison in terms of scribal and linguistic features, and close examination of the variations between the two texts, indicate rather that the extant versions have a common written source. The extent of the applicability of oral-formulaic theory to O.E. verse has yet to be determined, but whatever the circumstances of its original composition, the known texts of *Soul and Body* provide strong evidence for the poem's prior existence in written form. L.L.

84-81. Stuart, Heather. *"Ic me on þisse gyrde beluce": The Structure and Meaning of the Old English JOURNEY CHARM,* MAe, 50, 2, 1981, 259-73. The Old English *Journey Charm* has been edited frequently and subjected to much textual criticism, but has received little literary analysis. Though the text contains many technical problems, an examination of the poem's imagery, and comparison with other contemporary texts, clarifies its meaning. A too literal interpretation of the work as a charm to protect the traveller obscures its poetic aspects. The structural core of the poem is the image of the protective circle; the journey image is metaphorical; the *Journey Charm* is in fact a poetic prayer for divine protection throughout earthly existence. L.L.

Old English Prose

84-82. Cross, J.E. *A Doomsday Passage in an Old English Sermon for Lent,* Anglia, 100, 1/2, 1982, 103-8. In the sermon published by A.M. Luiselli Fadda, *Nuove omelie Anglosassoni della Rinascenza Benedettina* [New Anglo-Saxon Homilies of the Benedictine Renaissance] (Firenze, 1977), 27-9, occurs a section of Doomsday that appears to be an interpolation. It indeed has a separate Latin source, two versions of which are published in the *Patrologia latina* of Migne, and one of which was once attributed to St. Augustine. The O.E. follows the Latin closely and reiterates the common themes of the trials of Doomsday and the tortures of Hell. T.W.R.

84-83. Dietrich, Julia. *The Liturgical Context of BLICKLING HOMILY X,* AN&Q, 18, 9, 1980, 138-9. Other *Blickling Homilies* are based on the *Apocrypha.* This homily shows a different dependence. It is an exhortation to right living which doubtless takes its essence from liturgical readings for Rogation Wednesday. A.I.D.

Old English General

84-84. Lapidge, Michael. *Some Old English Sedulius Glosses from BN Lat. 8092,* Anglia, 100, 1/2, 1982, 1-17. This ms, a poetic miscellany of the mid-11th century, contains O.E. glosses hitherto unnoticed. The glosses, printed here in full context, represent the standard literary dialect of O.E. identified by Helmut Gneuss in "The Origin of Standard Old English and Aetholwold's School at Winchester," *Anglo-Saxon England,* 1 (1972), 63-83. They include only one word not attested elsewhere, *splottig,* "spotty" or "splotchy," but they also attest to the diffusion of standard literary O.E. which followed the Benedictine reform movement, and to the scholarly attention devoted to Latin poetic texts by Anglo-Saxon scholars of the 11th century. T.W.R.

84-85. McNulty, J. Bard. *The Lady Aelfgyva in the Bayeaux Tapestry,* Speculum, 55, 4, 1980, 659-68. The figure of Aelfgyva in the Bayeux tapestry has puzzled commentators, but the explanation lies clearly in the iconography of the scene. The woman is Aelfgyva of Northampton, first mistress, then wife of King Cnut. Her son Swen, likely illegitimate, had no right to the throne of England, and the depiction of the two naked men in the tapestry is meant to mark her indiscretions. A.I.D.

b. Middle English

William Caxton

84-86. Keightley, R.G. *The CRONYQUES OF SPAYNE in Caxton's version of the Trojan History of Raoul Le Fèvre,* MAe, 49, 1, 1980, 73-89. Scholars have thoroughly studied the first book printed in English, the *Recuyell of the Historyes of Troye,* William Caxton's translation of Raoul Le Fèvre's *Recueil des hystories de Troyes,* but the "cronyques of spayne" cited four times in the text have never been identified. Comparison of Caxton's translation with several Spanish chronicles leads to the conclusion that Le Fèvre's sources were the *Sumas de historia troyana* of Leomarte and the *Estoria de Espana* of Alfonso X *el Sabio.* L.L.

Geoffrey Chaucer

84-87. Biedler, Peter G. *Noah and the Old Man in the PARDONER'S TALE,* ChauR, 15, 3, 1981, 250-4. The ancient figure has been thought to be immortal and evil, among other interpretations. But he is mortal enough: he longs for death and says that he will accept it when it will come. Furthermore, Chaucer stresses his goodness, patience and kindness. In light of the plague-setting of the tale, it is likely that at least some of Chaucer's audience would have found a parallel in Noah, the incredible old, benign survivor of another and even more thorough "plague," the Flood, sent to punish man for his sins. T.W.R.

84-88. Beidler, Peter G. *The Plague and Chaucer's Pardoner,* ChauR, 16, 3, 1982, 257-69. The plague setting of the *Pardoner's Tale* is of course often mentioned by critics but its significance is much broader than has been recognized. It may explain many otherwise inexplicable details — e.g., the existence of the treasure (even precious objects were thought to be plague-carriers and were left untouched); the justice in the narrative (the evil carousers are good subjects for plague-infection since drinking and fornication were thought to make one susceptible), and the identity of the Old Man (perhaps he is a plague survivor traveling from his deserted village). T.W.R.

84-89. Bornstein, Diane. *An Analogue to Chaucer's CLERK'S TALE,* ChauR, 15, 4, 1981, 322-31. Christine de Pizan uses the Griselda tale to illustrate the virtues of patience and constancy in her *Livre de la Cité des Dames,* derived from a French prose version by Philippe de Mézières, perhaps also consulting the anonymous French prose translation, Chaucer's main source. Christine's version is also presented in the translation by Brian Anslay, *Boke of the Cyte of Ladyes* (1521). T.W.R.

84-90. Coleman, William E. *Chaucer, The TESEIDA, and the Visconti Library at Pavia: A Hypothesis,* MAe, 51, 1, 1982, 92-101. Chaucer probably obtained his copy of Boccaccio's *Teseida* from the Visconti Library at Pavia during his 1378 journey to Lombardy. The 1426 Pavia inventory lists two previously unidentified copies of the *Teseida* (items 881 and 935). Chaucer's *Teseida* was likely similar to Pavia MS 881, which lacks the author's name and the work's title, and has lacunae at beginning and end. Dependence on such a source would explain Chaucer's failure to acknowledge Boccaccio or refer to his title, and his neglect of several thematically important sections from the beginning and end of the original. L.L.

84-91. Coletti, Theresa. *The Mulier Fortis and Chaucer's SHIPMAN'S TALE,* ChauR, 15, 3, 1981, 236-49. Proverbs 31:10-31 was a well-known Scriptural text in the Middle Ages. Chaucer likely had it in mind when portraying the wife in the *Shipman's Tale,* but he uses the text ironically: it praises the *mulier fortis* for her huswifery, her provision of food and clothing, and her duty in rendering to her husband. The wife of St. Denis has these qualities, but employs them in ironical ways, especially the "rendering" of the debt to her husband at the end of the tale. The Biblical passage provides further evidence that Chaucer intended the *Shipman's Tale* for the Wife of Bath and lets us examine Chaucer's narrative methods as he weaves the subtle undertones of Proverbs into his fabliau. T.W.R.

84-92. Collette, Carolyn P. *Sense and Sensibility in the PRIORESS'S TALE,* ChauR, 15, 2, 1980, 138-50. Modern critics are likely to take the Prioress to task for her vanity, worldliness, and sadistic cruelty — applying 20th-century criteria to her. However, viewed as a fashionable piece of pious literature of the late 14th century, her tale mirrors the post-Ockhamite elevation of emotion over reason. Similar expressions, especially in contemporary lyrics and in the plastic arts, also stress the diminutive, the childlike, and the relationship of mother and child. T.W.R.

84-93. Dahlberg, Charles. *The Narrator's Frame for TROILUS,* ChauR, 15, 2, 1980, 85-100. St. Augustine uses the phrase *regione dissimilitudinis* (the land of unlikeness) and also speaks of the *sermo humilis* (lowly style), to make weighty matters accessible to the common man. Following the lead of Jean and Guillaume in the *Roman de la Rose,* which is the first vernacular poem to use the first-person narrator consistently, Chaucer has his narrator in *Troilus and Criseyde,* especially at the beginning and end, use imagery and tropes of contrast and irony (the *regione dissimilitudinis)* and a low style, though his subject-matter is lofty. T.W.R.

84-94. Dean, Christopher. *Chaucer's Play on the Word BEERE in TROILUS AND CRISEYDE,* ChauR, 15, 3, 1981, 224-6. M.E. *beere* could mean bear, bier, or pillow. The first of these is impossible in the context of *Troilus and Criseyde,* II. 1638, but both other meanings are probably there: Pandarus ironically foreshadow Troilus's death, and he also foresees the hero's bedding with the lovely Criseyde, his "pillow." T.W.R.

84-95. Edwards, Robert. *The BOOK OF THE DUCHESS and the Beginnings of Chaucer's Narrative,* NLH, 13, 2, 1982, 189-204. Although elegaic and occasional, this is most of all, a poem of initiation into the mode of narrative poetry. The episodes pose the problems of representation, the nature of commemorative art, and the adequacy of language. The larger philosophical structure is implicit in the work. Chaucer uses his precursors to discover aesthetic possibilities for presenting subjective experience. A close comparison with Dante's *Vita Nuova* reveals the similar sorts of aesthetic questions resolved by *The Book of the Duchess.* R.R.

84-96. Ferris, Sumner. *Chaucer at Lincoln (1387): THE PRIORESS'S TALE as a Political Poem*, ChauR, 15, 4, 1981, 295-321. It is probable that Chaucer was in the king's retinue when Richard II visited Lincoln in order to enlist the support of John Buckingham, Bishop of Lincoln, as his political ally. The reference to five saints (the Virgin, Nicholas, John the Evangelist, the young Hugh of Lincoln and, symbolically, John the Baptist) supports this supposition; furthermore, though Hugh's cult had lost popularity, it would have been politic for a Southerner like Chaucer to mention him on this occasion. After Buckingham defected from the king's cause, Chaucer probably revised his political poem (in a simple way, by adding "quod she" a couple of times), and his performance at Lincoln so that "as a public poet" he would "write ...not about but on behalf of his royal masters." T.W.R.

84-97. Fleming, John V. *Daun Piers and dom Pier: Waterless Fish and Unholy Hunters*, ChauR, 15, 4, 1981, 287-94. For his portrait of the Monk in the *General Prologue*, Chaucer probably recalled Dante, *Paradiso*, xxi. 118-20, 127-35, an encomium of Peter Damian, which in turn led him to Damian's own words regarding "unholy hunters, cloisterless monks, and waterless fish." *Palfrey*, rarely used by Chaucer, may be an echo of Dante's *palafreni*. The complex of "sources" is molded into a masterfully integrated satirical portrait of the Monk, Daun Piers, and may even recall Dom Pier, Peter Damian himself. T.W.R.

84-98. Gilbert, A.J. *The Influence of Boethius on the PARLEMENT OF FOULYS*, MAe, 47, 2, 1978, 292-303. A thematic unity, derived from Chaucer's reading of Boethius's *Consolation of Philosophy*, exists between the epitome of the *Somnium* and Chaucer's love-vision, the *Parlement of Foulys*. The poem follows the Boethian pattern of rational inquiry into the irrational, resolving the paradox by recourse to Christian rationalism: divine reason, not chance, governs the world. Boethian neoplatonism informs the poem's exploration of the paradoxical mutability of natural love. The explanatory power of Boethian philosophy for the poem proves the philosopher's profound influence on the poet's thought. L.L.

84-99. Goodall, Peter. *Chaucer's "Burgesses" and the Aldermen of London*, MAe, 50, 2, 1981, 284-91. Little critical attention has been paid to the group of townsmen, and particularly to their aspirations to the Aldermancy, in the General Prologue to Chaucer's *Canterbury Tales*. The only substantial essay touching on the Aldermancy problem is Ernest Kuhl's "Chaucer's Burgesses" (*Transactions of the Wisconsin Academy of Sciences, Arts and Letters* XVIII (1916) 652-75), but Kuhl's thesis is not tenable in view of the history of 14th-century London gilds. Of several possible interpretations of the lines describing the burgesses, the most plausible is that Chaucer intended the passage to be read as irony. L.L.

84-100. Grennan, Eamon. *Dual Characterization: A Note on Chaucer's Use of 'But' in the Portrait of the Parson*, ChauR, 16, 3, 1982, 195-200. This portrait is unique among those in the *Canterbury Tales*. It begins with a statement about the Parson's moral character and it employs the "disjunctive conjunction" *but* eight times. The *but* serves to contrast the Parson's exemplary character with the all-too-familiar corruption of most ecclesiastics. It also shows the Narrator as a perceptive man of principle. T.W.R.

84-101. Herz, Judith Scherer. *Chaucer's Elegiac Knight*, Criticism, 6, 3, 1964, 212-24. The combined romance and realism in *The Knight's Tale* contributes to the problematic interpretation. Difficulties arise because of the unusual balance of content to form and the shifting tone which results from the filtered narrative process. Froissart's *Chronicles* helps clarify the mixed tone, form, and content. History, viewed as a model of exemplary life, creates part of the problem — people look to literature for models. Yet, reality cannot be accurately reflected by the "chivalric-courtly romance." Similarly, the knight seems incapable of distinguishing real and contrived consolation. While remaining a contradiction, the mixture of romance and realism grows from "England's late flowering, ritual feudalism." R.Y.J.

84-102. Jacobs, Edward Craney. *Further Biblical Allusions for Chaucer's Prioress*, ChauR, 15, 2, 1980, 151-4. U.C. Knoepflmacher, "Irony Through Scriptural Allusion: A Note on Chaucer's Prioress," *ChauR*, 4 (1970), 180-3 [see *AES* 14, 7 (Mar. 1971), item 1980] has shown how the poet uses Scripture for satire. To his examples should be added passages from the Vulgate New Testament that clarify the hierarchical superiority of *caritas* over *amor* and which caution women against wearing ornamental clothing or jewelry. They accentuate the ironic power of the Prioress's rosary and her brooch, inscribed *Amor vincit omnia*, which Chaucer's audience would assuredly have taken as ironic. T.W.R.

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84-103. Johnson, William C., Jr. *The MAN OF LAW'S TALE: Aesthetics and Christianity in Chaucer,* ChauR, 16, 3, 1982, 201-21. Current opinion views Chaucer variously as a thoroughgoing Christian poet or as one who never discloses his commitment to religion. The *Man of Law's Tale* offers a test-case wherein one may observe the poet's use of Christian materials. In his style (ambiguity, elusiveness, irony), as well as in character portrayal and narrative technique, the poet modifies the traditional Christian background, inherited from Trevet, and "attempts to direct religious emphases toward a new human center." T.W.R.

84-104. Mahoney, John. *Alice of Bath: Her "Secte" and "Gentil Text",* Criticism, 6, 2, 1964, 144-55. The sermon added to the beginning of Chaucer's *Wife of Bath's Prologue* may have been influenced by a religious sect, the Free Spirits. The ostensible texts — "wexe and myltiplye," and the story of the Samaritan woman at the well — are not ambiguous about polygamy as the sermon implies; thus Alice of Bath may have been following the equivocal teachings of the Free Spirits. The *Clerk's Tale* is probably an orthodox reply to Alice of Bath's theological position. M.P.P.

84-105. Mieszkowski, Gretchen. *R.K. Gordon and the TROILUS AND CRISEYDE Story,* ChauR, 15, 2, 1980, 127-37. Gordon's translation of the *Le Roman de Troie* of Benoît de Sainte-Maure, part of his *The Story of Troilus,* has been the only English version of the work for more than a generation. Since it has been reprinted by the Univ. of Toronto Pr. (Medieval Academy Reprints for Teaching Series), and will doubtless continue to be used, readers should be advised of the nature of Gordon's omissions. Among these is a caustic anti-feminine passage (ll. 13438-94) which, since it precedes Criseyde's (Briseida's) betrayal of Troilus, results in powerful irony. The popular attitude toward Criseyde during the 1930's, when Gordon published his translation, was to pity and excuse her, and perhaps his omission was guided by this view. T.W.R.

84-106. Minnis, A.J. *A Note on Chaucer and the OVIDE MORALISÉ,* MAe, 48, 2, 1979, 254-8. In *MAe,* 36 (1967) 231-41, James Wimsatt argued that Chaucer probably relied more on the *Ovide Moralisé* than on Ovid's *Metamorphoses.* This thesis is supported by the description of the narrator's book in *The Book of the Duchess,* which fits the *Ovide Moralisé* better than the *Metamorphoses.* L.L.

84-107. Morse, Ruth. *Understanding the Man in Black,* ChauR, 15, 3, 1981, 204-8. Critics view the slow response of the dreamer in the *Book of the Duchess* either as stupidity or feigned dullness, a tactic of tact. Chaucer's audience would not have come to the poem with our preconceptions (knowing that the Man is actually John of Gaunt and that his song is personal); rather they would have experienced the slow revelation as it is unfolded and would have concerned themselves with the Man rather than with the dreamer. Of couse the audience would know more than the Dreamer (otherwise there would be no dramatic irony) but his slow grasp of the Man's meaning is a natural response to the difficulties of interpretation that the song and the chess-game metaphor present. T.W.R.

84-108. Olson, Glending. *Chaucer, Dante, and the Structure of Fragment VIII (G) of the CANTERBURY TALES,* ChauR, 16, 3, 1982, 222-36. The peculiar unity achieved in Fragment G has often been analyzed — contrasts between two kinds of "werkyng," for instance — one which leads to a knowledge of God *(Second Nun's Tale),* the other to a profitless life *(Canon's Yeoman's Tale).* More significantly, Chaucer reveals a new kind of narrative technique. It is influenced by Dante, particularly in the *Purgatorio,* the structure of which provided the general scheme for Fragment VIII (G) (good work vs. bad work, charity vs. cupidity, true knowledge vs. false knowledge). Further, "the Dantesque structure works to increase the likelihood that we are meant to see some genuine kind of purgation occurring." "If Fragment VIII (G) in part pays homage to Dante's poetics, it also gives testimony to a literary and religious consciousness distinctly Chaucerian." T.W.R.

84-109. Parr, Johnstone, and Nancy Ann Holtz. *The Astronomy-Astrology in Chaucer's THE COMPLAINT OF MARS,* ChauR, 15, 3, 1981, 255-66. Earlier commentators used Neugebauer's *Tafeln* (1914) for their computations of the astrological events described in the poem. These tables have now been computerized, making them easier to employ and more accurate. Chaucer describes events that took place in 1395, but the unusual planetary configurations would undoubtedly have been predicted before that date; hence one cannot with assurance date the poem on this basis. T.W.R.

P 9700

84-110. Reames, Sherry L. *The Cecilia Legend as Chaucer Inherited it and Retold it: The Disappearance of an Augustinian Idea,* Speculum, 55, 1, 1980, 38-57. As the legend moves away from its inception in the early Middle Ages, passing through a series of authors, including St. Augustine, it is finally treated in Chaucer's *Second Nun's Tale,* by which time it has lost most of its theology and gained a pessimistic tone about the relationship of God and man. The treatment in Chaucer allows one to conjecture about the poet's concepts concerning God and man in relation to perfection, renunciation, and human nature. A.I.D.

84-111. Salemi, Joseph S. *Playful Fortune and Chaucer's Criseyde,* ChauR, 15, 3, 1981, 209-23. Though the frame of *Troilus and Criseyde* is Boethian determinism, within it operates the playful hand of Fortune (and the word *play* occurs frequently, with a variety of senses). The three personages represent three different attitudes toward freedom of choice and fortune; of them, only Criseyde succeeds in transcending Fortune, however briefly. T.W.R.

84-112. Schmidt, A.V.C. *Chaucer's NEMBROT: A Note on THE FORMER AGE,* MAe, 47, 2, 1978, 304-7. In *The Former Age,* Chaucer draws his ideas and imagery exclusively from classical sources, with the sole exception of the biblical figure *Nembrot* (Nimrod), whom he links with Jupiter. Most likely, Chaucer knew the biblical gloss, found in numerous medieval commentaries, that identifies Nimrod with tyrannical ambition. The organizing power of Chaucer's poetic imagination is demonstrated by his adaptation of this biblical figure to the pagan mythological setting of his poem, wherein Nimrod and Jupiter both represent aspects of the corrupting influence of civilization. L.L.

84-113. Stugrin, Michael. *Ricardian Poetics and Late Medieval Cultural Pluriformity: the Significance of Pathos in the CANTERBURY TALES,* ChauR, 15, 2, 1980, 155-67. There is a current tendency to translate the pathetic tales (of the Clerk, Physician, Prioress, Man of Law — together with the Monk's account of Hugelino) into vehicles for "sentence" and nothing more; or to dismiss them as "middling" or "an embarrassment." Though they represent a small portion of Chaucer's work, they were valued as tales of morality and holiness, and they reflect an important part of the "poetic" of the England of Richard II. Further, they bring closer together the poet and his community audience, and "they make possible entry and then sustained participation in all the richness of what Chaucer has ingeniously fitted into his book." T.W.R.

84-114. Wentersdorf, Karl P. *Some Observations on the Concept of Clandestine Marriage in TROILUS AND CRISEYDE,* ChauR, 15, 2, 1980, 101-26. It has been argued that the couple's troth-plight and the consummation of their love are to be judged by the rules of courtly love and therefore are morally neutral. Others maintain that Chaucer stresses Christian morality and therefore Troilus's tragedy is that of a mortal sinner. Official Church positions, sometimes different from the practice of the medieval Christian community, are ambiguous, but a clandestine "marriage" was not fornicatory but simply unlawful, since the Church insisted that troth-plights must be followed by an eventual ceremony. Pandarus may have doubts about the union, but the two lovers are sure that it is morally unassailable. Chaucer adds the troth-plight to his source, Boccaccio's *Il Filostrato,* raising the story above the level of amorous intrigue and heightening the poignancy of Criseyde's faithlessness. T.W.R.

84-115. Wenzel, Siegfried. *Notes on the PARSON'S TALE,* ChauR, 16, 3, 1982, 237-56. The tale derives ultimately from the treatises on the Seven Deadly Sins by Pennaforte and Peraldus. There are many "intermediary" treatises which, while they cannot be shown to have served as Chaucer's direct sources, nonetheless throw light upon the significance of obscure terms; the genre to which the tale belongs (it is a treatise, not a sermon); and the poet's intention (it is a serious disquisition, not ironic). T.W.R.

84-116. Williams, David. *Radical Therapy in the MILLER'S TALE,* ChauR, 15, 3, 1981, 227-35. The 15th century *Book of Quinte Essence* and John of Arderne's *Fistula in Ano* are both relevant to the tale, which abounds in references to illness. *Quintessence* is the greatest of God's "pryvetees," a word upon which Chaucer plays. A substitute for quintessence, and its symbol, was burning water (both fire and water enter the tale). Both Nicholas and Absolon suffer from the same "disease," confusion of holy and worldly aims. Arderne prescribes for itching of the mouth *lana succida,* the wool that grows between the legs (cf. Absolon's desire to kiss and his horror at Alison's "beard"). Fire is applied to a fistula and evokes a cry for water, "betokening perhaps the reestablishment of the balance of humors in Nicholas." T.W.R.

84-117. Wimsatt, James I. *Guillaume de Machaut and Chaucer's Love Lyrics,* MAe, 47, 1, 1978, 66-87. Chaucer's love lyrics are part of a coherent and definable tradition of French court poetry originated by Machaut and dominated by his model for a century. Close comparison of eight Chaucerian lyrics with various Machaut poems demonstrates Chaucer's indebtedness to the French originals. Chaucer adopts Machaut's techniques of versification, his subject matter, and his very words: many of Chaucer's lines are direct translations of Machaut. Machaut provides the nearest precedents and most probable chief sources for all of Chaucer's love lyrics except the Granson-inspired "Complaint of Venus." L.L.

Gavin Douglas

84-118. Norton-Smith, J. *Ekphrasis as a Sytlistic Element in Douglas's PALIS OF HONOURE,* MAe, 48, 2, 1979, 240-53. The few passages of *ekphrasis* in the *Palis of Honoure* contribute little to the allegorical meaning of the poem. Douglas's work illustrates the decline of allegorical sensibility in the late Middle Ages. His verse is highly mannered, employing in profusion late antique rhetorical figures. His elaborate *descriptiones* evade the *significationes* which would render their details meaningful. He employs rhetorical devices for decoration rather than for their ability to convey meaning. L.L.

William Dunbar

84-119. Pearcy, Roy J. *The Genre of William Dunbar's TRETIS OF THE TUA MARIIT WEMEN AND THE WEDO,* Speculum, 55, 1, 1980, 58-74. The *Tretis,* it is well known, was inspired by Chaucer's *Wife of Bath's Prologue* and an old French chanson, but one can add a sub-type of French literature to these sources. This sub-type allows us to see the *Tretis* more as a lightly joyful work than as a critique of morals and mores of the court. A.I.D.

John Gower

84-120. Mainzer, Conrad. *Albertano of Brescia's LIBER CONSOLATIONIS ET CONSILII as a Source-Book of Gower's CONFESSIO AMANTIS,* MAe, 47, 1, 1978, 88-90. Comparison of two series of aphoristic sayings in Gower's *Confessio Amantis* with the contents of two passages in the *Liber consolationis* provides evidence that Gower knew Albertano's work in the original Latin version. L.L.

James I, King of Scotland

84-121. Quinn, William. *Memory and the Matrix of Unity in THE KINGIS QUAIR,* ChauR, 15, 4, 1981, 332-55. Whether the author was King James or not, either the poet was an experienced master or the king himself was. The unity of the work depends upon memory, "ironic conjunctions of James's divine and earthly memories." It re-enacts actual youthful experience, recollected in maturity. It terminates with the present and "calls for a certain identification of the poet's experience with his act of composing the poem itself." T.W.R.

William Langland

84-122. Baker, Denise N. *From Plowing to Penitence: PIERS PLOWMAN and Fourteenth-Century Theology,* Speculum, 55, 4, 1980, 715-25. The pardon scene in B text of *Piers* causes difficulties for modern readers. Langland did not intend Truth's pardon to be a true one; it reflected the doctrine of labor and good works. Langland intends in the poem to show his consciousness of man's dependence on God's grace. A.I.D.

84-123. Braswell, Mary Flowers. *Langland's Sins: A "True" Confession?,* AN&Q, 18, 10, 1980, 154-6. The effectiveness of the sins in *Piers* is dependent upon Langland's source, likely Mirk's *Instruction for Parish Priests.* He may also have been so frequent a penitent that he knew by rote the usual formula and questions of confession. His poem may, in addition, give us some insight into actual 14th-century sins. A.I.D.

84-124. DiMarco, Vincent. *Eighteenth-Century Suspicions Regarding the Authorship of PIERS PLOWMAN,* Anglia, 100, 1/2, 1982, 124-9. Scholars have unanimously credited the discovery of two *Piers* texts to Ritson in 1802. Actually Thomas Herne in 1719 and Ritson himself in 1782 made conjectures concerning two or three different versions and raised doubts about the identity of "William Langland." T.W.R.

Sir Thomas Malory

84-125. Bradstock, E.M. *The Juxtaposition of THE KNIGHT OF THE CART and THE HEALING OF SIR URRY,* AUMLA, No. 50, 1978, 208-23. Internal evidence shows that "in the juxtaposition of these two episodes (of Malory's *Morte d'Arthur),* ...we have ...the juxtaposition of the two loyalties and inclinations which dominate Lancelot's life. It is an externalization of the two forces at war within him, and a reminder that his old love (his adulterous love of Guinevere) has the power to revive itself and destroy his efforts towards salvation." J.B.B.

84-126. Field, P.J.C. *Thomas Malory: The Hutton Documents,* MAe, 48, 2, 1979, 213-39. All we know for certain about Malory is what he tells us in his *Morte Darthur:* that he was a knight and a prisoner and completed his Arthurian tales in 1469-70. William Matthews's identification of the author as Thomas Malory of Hutton in *The Ill-Framed Knight* (Berkeley, 1966) has been widely accepted, but close scrutiny of the eight contemporary documents and later genealogies on which his case rests proves his argument untenable. In fact, the evidence shows that Thomas Malory of Hutton could not have been — and that the colourful Sir Thomas Malory of Newbold Revel is the only man of that name then living who could have been — the author of the *Morte Darthur.* L.L.

John Mirk

84-127. Fletcher, Alan J. *Unnoticed Sermons from John Mirk's FESTIAL,* Speculum, 55, 3, 1980, 514-22. Ten new mss have been added to the 27 already noted of Mirk's sermon cycle, a very popular medieval work. Only four of the new mss show direct copying of *Festial* materials; the others show extensive dependence on the parent work. (A table of new ms materials is added). A.I.D.

Pearl Poet

84-128. Hollis, Stephanie J. *The Pentangle Knight: SIR GAWAIN AND THE GREEN KNIGHT,* ChauR, 15, 3, 1981, 267-81. In the passages where Gawain accuses himself and the Green Knight counters with his own explanations of the knight's behavior, Gawain is much the more severe: his explanations are convoluted while those of the Knight are straightforward. Though medieval poets are usually not concerned with the depiction of inner, psychological states, we perceive Gawain moving from a defense (in which external forces are allegorized, as they are in mystery plays); to a recognition of his basic human frailty; to a condemnation of woman's role in his deception; and back again to his limited view of himself as a once perfect knight, as his pentangle symbolizes. T.W.R.

84-129. Krieg, Laurence J. *Levels of Symbolic Meaning in PEARL,* Mythl, 5, 2, 1978, 21-3. A reading of the poem uncovers a series of references for the title: a literal pearl, the poet's lost daughter, purity, devotion to Christ, and Christ himself both as spotless lamb and as the pearly gate to heaven. Moreover, the poem itself is a pearl enfolding the same sequence of meanings. C.A.H.

84-130. Luttrell, Claude. *The Introduction to the Dream in PEARL,* MAe, 47, 2, 1978, 274-91. The proem of *Pearl* is a eulogy, later seen as an epitaph. Scholars have mistakenly assumed that the narrative proceeds chronologically, leading the dreamer from errant materialism to Christian enlightenment. In fact, the first five stanzas are spoken by the enlightened mourner as a prelude to his recollection of his *consolatio mortis* dream. Following the conventions of the courtly medieval dream vision, these lines prefigure the resolution of excessive grief by the consolation of Christian doctrine which is the substance of the dream. L.L.

84-131. Manning, Stephen. *A Psychological Interpretation of SIR GAWAIN AND THE GREEN KNIGHT,* Criticism, 6, 2, 1964, 165-77. *Sir Gawain and the Green Knight* is "a story about the ego's encounter with the shadow," the reality that the self is less good than the self-image. Bercilak, the shadow, possesses traits which appear undesirable to Gawain, the ego. When the plot is seen as a psychological exploration, the presence of Morgan is justifiable as the Terrible Mother seeking to overthrow the ego; and the coexistence of good and evil in Bercilak is as natural as their coexistence in the unconscious. Yet, as Jung has pointed out, a psychological approach necessarily takes place in a social and moral framework; thus *Sir Gawain and* *the Green Knight* still upholds D.W. Robertson's view *(A Preface to Chaucer,* Princeton, 1962) that medieval literature is essentially moral. M.P.P.

84-132. Ovitt, George. *Medieval Composition in the Middle English PEARL,* AN&Q, 18, 3, 1979, 34-5. The use of a numbered pattern of lines, if properly understood, allows appreciation of the poem *Pearl* to grow. A.I.D.

84-133. Simpson, J.A. *Notes on Some Norse Loans, Real or Supposed, in SIR GAWAIN AND THE GREEN KNIGHT,* MAe, 50, 2, 1981, 301-4. With regard to six entries in the glossary to *Sir Gawain and the Green Knight,* Tolkein, J.R.R. and E.V. Gordon, eds., rev. N. Davis (2nd ed., 1967), the Old Norse origins suggested for the Middle English words are questionable. L.L.

Middle English Bibliography

84-134. Hardman, Phillipa. *A Medieval "Library IN PARVO",* MAe, 47, 2, 1978, 262-73. Increasingly, scholars are recognizing the need to study M.E. texts, particularly romances, in ms form. MS Advocates 19.3.1 (15th-century, North Midlands, now in the National Library of Scotland) comprises a "library in little." Its diverse contents, most the work of a single scribe, were originally bound as separate booklets, comprising a small library of "uniform editions" of three different kinds of works — two volumes of anthologies, four of religious narratives, and three of romances. L.L.

Middle English Drama

84-135. Vaughan, Miceal F. *The Three Advents in the SECUNDA PASTORUM,* Speculum, 55, 3, 1980, 484-504. Though the play succeeds in the theatre even today, care must be taken that modern interpretation does not obscure or warp as much of the original meaning as we can deduce. The double action of the play, its sacred and secular twin-themes, makes one section, the nativity, the original material and the other, the secular, its analog, in the three-part structure. This structure can be seen to parallel three advents, in a time scheme of past, present, and future Christian religious experience. A.I.D.

Middle English Poetry

84-136. Crampton, Georgia Ronan. *"Blow, Northerne Wynd" and the Heartls Health,* ChauR, 15, 3, 1981, 183-203. This Middle English lyric has been adversely criticized and often printed in a shortened form that does not do it justice. Leo Spitzer, "*Explication de Texte* Applied to Three Great Middle English Poems," *Archivum Linguisticum,* 3 (1951), 157-65, provides the first and most thorough-going analysis and appreciation. As a supplement to Spitzer, one may suggest solutions to problems of form and individual phrases, e.g., that "hire loue" (l. 71) means "the God of Love who belongs to her," and that there is a deliberate disjunction between the courtly stanzas and the popular refrain. T.W.R.

84-137. Finlayson, John. *Definitions of Middle English Romance, Part II,* ChauR, 15, 2, 1980, 168-81. The essential element in romance is a series of trials endured by the lone knight who, through them, learns something of himself. Courtly love and its associated *courtoisie,* or its counterpart, the spiritual quest, play roles. The small number of English courtly romances show that the authors were aware of the significance of the role of courtesy, though they did not always manipulate their sources skillfully. Thus romances are distinguished from other kinds of literature not by the presence of certain features (the erotic or fabulous, for instance) but by the attitude (of poet and audience) toward these themes. With such a definition we can "disestablish" works based on chronicles or largely heroic narratives, like the "Charlemagne romances." T.W.R.

84-138. Franklin, Michael J. *The Fieldfare and the Nightingale (A Note on THE THRUSH AND THE NIGHTINGALE),* MAe, 47, 2, 1978, 308-11. While the debate poem known as *The Thrush and the Nightingale* is certainly not concerned with naturalism, the nightingale's banishment of the "throstle," usually identified as the non-migratory song-thrush or mistle-thrush, is puzzling. If "throstle" is interpreted as "fieldfare," a bird which leaves England in spring, the poem makes much more sense. Linguistic evidence in the text supports this interpretation. L.L.

84-139. Johnson, James D. *Formulaic Thrift in the Alliterative MORTE ARTHURE,* MAe, 47, 2, 1978, 255-61. The concept of "thrift" or "economy" in oral formulaic verse, i.e., avoidance of duplication of function in formulae and formulaic systems, has generally been considered inapplicable in O.E. alliterative verse, and consequently to M.E. alliterative verse. Tabulation of the adjectives used in the numerous off-verses ending in the word *knight* in the Alliterative *Morte Arthure* reveals a limited set of collocations for the noun, demonstrating thrift on the composer's part. Other similar sets of formulae are also to be found in this text. L.L.

84-140. Lee, B.S. *GUBERNACIO HOMINIS: A Fifteenth-Century Allegorical Poem,* MAe, 50, 2, 1981, 230-58. [Furnivall's edition of *The Mirror of the Periods of Man's Life,* or *Bids of the Virtues and Vices for the Soul of Man,* is based on MS Lambeth 853. B.S. Lee provides an edition and analysis of the same poem as found in MS BL ADD. 36983. He concludes that Furnivall's text is the better, for it is copied from a written original, whereas the version Lee has edited was written from memory.] L.L.

84-141. Pickering, O.S., and Manfred Görlach. *A Newly-Discovered Manuscript of the SOUTH ENGLISH LEGENDARY,* Anglia, 100, 1/2, 1982, 109-23. Until its sale in June 1980 the ms was possessed by the family of Thomas Weld of Lulworth Castle, Dorset; it was bought by Professor T. Takamiya of Japan. A comparison with the 25 extant major mss of the *Legendary* shows aberrations from the established text. The ms is from the early 15th century in a standardized dialect which removes most of the South-West Midland characteristics of the original. Though it will probably not cast light upon the Legendary itself, it "can provide important hints about the changing needs or tastes of a later period or a different audience." T.W.R.

84-142. Salter, Elizabeth. *The Timeliness of WYNNERE AND WASTOURE,* MAe, 47, 1, 1978, 40-65. Sir Isreal Gollancz's identification of *Wynnere and Wastoure* as a topical commentary in alliterative verse on the social and economic problems of England in 1352 has long been accepted; however, careful examination of historical evidence renders his dating of the poem and identification of its major characters questionable. In particular, the heraldic device assumed to identify the Black Prince resembles more closely the arms of the powerful Wingfield family: the poem may have been written by a member of the Winfield household at some later 14th-century date. We need to examine further the historical milieu in which the poem was produced before attempting to define its role in the development of 14th-century alliterative verse. L.L.

84-143. Stratton, Russell Edgar. *CHEUELERE ASSIGNE: Simplicity with a Purpose,* AN&Q, 18, 8, 1980, 118-21. This work is in a BL Cottonian Library ms book containing 38 other mss, many in Latin, probably by a single scribe working between 1446-1460, whose hand is very legible. The work under consideration is a pietistic, didactic item with some merit, though it falls far below the artistry of major works of the period. From its simplicity, which may have been calculated, it can be deduced that it was written for a youthful audience. A.I.D.

84-144. Weiss, Judith. *The Major Interpolations in SIR BEUES OF HAMTOUN,* MAe, 48, 1, 1979, 71-6. The 13th-century English translator of the Anglo-Norman romance *Beove de Haumtone* considerably altered and improved the narrative. His two major interpolations reflect not only literary but also patriotic motivation: both enhance the moral status of the hero and emphasize his British origin. The second interpolation may have a souce in contemporary English history. Like other English adaptations of Anglo-Norman romances, *Sir Beues of Hamtoun* illustrates the growth of patriotic sentiment in 13th-century England. L.L.

84-145. Witt, Michael A. *The OWL AND THE NIGHTINGALE and English Law Court Procedure of the Twelfth and Thirteenth Centuries,* ChauR, 16, 3, 1982, 282-92. Editors of the poem have been too ready to attribute its form to an imitation of court procedures, civil (J.W.H. Atkins) or ecclesiastic (E.G. Stanley). An examination of the procedures and the poem shows that while the poet is certainly familiar with the language and procedures of the law, he is not consistent in his use of them and indeed the poem is misjudged if a strict adherence to legal procedures is seen as its structural basis. The poem is a lively debate between two squabbling birds; its references to legal matters are incidental. T.W.R.

Middle English Prose

84-146. Barratt, Alexandra. *Anchoritic Aspects of the ANCRENE WISSE,* MAe, 49, 1, 1980, 32-56. It has been established that the *Ancrene Wisse* is primarily of Augustinian origin. Augustinian rule is coenobitic, i.e., designed for a religious community, whereas the *Ancrene Wisse* was originally designed for anchoresses living apart from any community. Close examination of those parts of the *Ancrene Wisse* which deal with the spiritual value of solitude reveals the author's knowledge and extensive use of two Carthusian sources, Guigo's *Consuetudines* and Adam of Dryburgh's *Liber De Exercitio Cellae,* and of the Cistercian Aelred of Rievaulx's *De Institutione Inclusarum.* L.L.

84-147. Frost, Cheryl. *The Attitude to Women and the Adaptation to a Feminine Audience in the ANCRENE WISSE,* AUMLA, No. 50, 1978, 235-50. The *Ancrene Wisse* adopts a moderate view of women's inferiority to man, particularly when considering contemporary influences — such as Biblical references to St. Paul and views of the medieval church. J.B.B.

84-148. Hirsh, John C. *Prayer and Meditation in Late Medieval England: MS Bodley 789,* MAe, 48, 1, 1979, 55-66. Devotional texts of the late Middle Ages (e.g., MS Bodley 789; MS Harley 1706), designed to guide the reader in prayer and meditation, reveal the dynamism of late medieval Christianity, in which Christ's human suffering is emphasized over all other aspects of dogma. The texts refute the commonly held opinion that the religious history, especially that of popular devotion, of the late Middle Ages demonstrates a devolution of earlier and greater inspiration. L.L.

84-149. Rygiel, Dennis. *A Holistic Approach to the Style of ANCRENE WISSE,* ChauR, 16, 3, 1982, 270-81. Studies of the *Ancrene Wisse* have been primarily philological. Examinations of style have been partial. To appreciate the quality of the prose, one must employ a holistic approach which will examine structure, tone, persona, and stylistic devices. A comparison with analogous contemporary devotional works will of course also provide a guide. A close-reading of a passage (f. 98b. 9-21) illustrates how the method works. T.W.R.

Middle English General

84-150. Courtenay, William J. *The Effect of the Black Death on English Higher Education,* Speculum, 55, 4, 1980, 696-714. The effect of the Black Death on higher education was not extreme, if one uses Oxford as an example. Likely the greatest change was in impairment of the quality of primary education; at the university level, it changed some interests of the university and altered some areas of study, such as those of philosophy, science, and theology. A.I.D.

c. Anglo-Latin

Anselm

84-151. Bestul, Thomas H. *The Collection of Anselm's Prayers in British Library MS Cotton Vespasian D. xxvi,* MAe, 47, 1, 1978, 1-5. The Cotton catalogue of 1802 describes Vespasian C.xxvi accurately, but omits mentioning that it contains a number of Anselm's prayers. The ms, from the second half of the 12th century and English in origin, has two major significances: it illustrates the continuity of English devotional forms from pre-Conquest times into the medieval era, and shows how extensively the Anselmian canon was enlarged in 12th-century England. L.L.

Bede

84-152. Ray, Roger. *Bede's "Vera lex historiae",* Speculum, 55, 1, 1980, 1-21. Bede uses the phrase in his *Historia Ecclesiastica.* There it is interpreted to mean that he is setting down ideas according to common report; his use has allowed critics to believe that Bede had no interest in fact. Actually Bede picks up the phrase from sources which used it in a completely different sense from his. Bede does not accept willy-nilly common report; he uses it only when no other more substantial information exists. Above all, he does not warp the meaning of the phrase to serve ends not suitable for history. A.I.D.

Walter Map

84-153. Thorpe, Lewis. *Walter Map and Gerald of Wales,* MAe, 47, 1, 1978, 6-21. The only extant work of Walter Map is the *De Nugis Curialium,* a fragmentary text existing only in a late, carelessly transcribed ms. There is no contemporary evidence that Map, celebrated for his wit and wisdom, was also known as a writer. Numerous writings of Map's friend Gerald of Wales, however, suggest that Gerald may have known of Map's work-in-progress and that its intended title may have been *De Facetis Curialibus.* His association with Gerald of Wales further undermines the attribution of any of the Goliard poems to Map; the questionable attribution to him of the last four books of the Arthurian Prose Vulgate needs further study. L.L.

Anglo-Latin Poetry

84-154. Godman, Peter. *The Anglo-Latin OPUS GEMINATUM: From Aldhelm to Alcuin,* MAe, 50, 2, 1981, 215-29. Alcuin's *Versus de ...Sanctis Euboricensis Ecclesia,* a verse counterpart to Bede's *Historia Ecclesiastica* and *Vita S. Cuthberti,* is the first major historical poem in medieval Latin. Alcuin's work is in the tradition of the *opus geminatum,* a genre originating in the Roman rhetorical exercise of *conversio,* i.e., translation of poetry into prose and *vice versa.* The *opus geminatum,* a work of paired parts, one in verse, the other in prose, originates with the 5th-century Roman writer Caelius Sedulius. Its history in Anglo-Latin through the 7th and 8th centuries is discernible in the works of Aldhelm, Bede and finally Alcuin. L.L.

Anglo-Latin Prose

84-155. Evans, Gillian, and David D'Avray. *An Unusual ARS PRAEDICANDI,* MAe, 49, 1, 1980, 26-31. The development, late in the 12th century, of a new genre of sermon, and in particular, of a new body of preaching theory, has received considerable scholarly attention. It is now necessary to produce a body of modern critical editions of late medieval preaching manuals. The *Ars Praedicandi* in the Munich MS Clm 14669, f. 269, is interesting for its unusual reliance on classical rhetorical theory. [The authors append a critical edition of the cited text.] L.L.

84-156. Gardiner, Eileen. *A Solution to the Problem of Dating in the VISION OF TUNDALE,* MAe, 51, 1, 1982, 86-91. Marcus, the Irish monk who wrote the Latin account of Tundale's vision, dated the event 1149 and cited four historical events to corroborate the date; however, the events cited seem rather to contradict the date. Recognition that Marcus's dating was based not on the modern calendar year but on the *calculus Pisanus* then in vogue, beginning the year *ab incarnatione* (i.e., from March 25), resolves the apparent contradictions. L.L.

84-157. Sims-Williams, Patrick. *An Unpublished Seventh- or Eighth-Century Anglo-Latin Letter in Boulogne-sur-mer MS 74 (82),* MAe, 48, 1, 1979, 1-22. Various Anglo-Latin writings attest to equality of education between monks and nuns in 7th- and 8th-century England. A letter written by a nun named Burginda is appended to Aponius's commentary on the Song of Songs in Boulogne-sur-mer MS 74 (82). Bibliographical evidence suggests the ms originated in Bath in the early 8th century. [The author gives the text of the letter in its original Anglo-Latin and in modern English translation, followed by his commentary.] Burginda's letter reveals: training in but not mastery of grammar; exposure to letter-writing models and fairly wide reading of poetry, though not of scripture. While the text testifies to an incomplete education, it does provide evidence that Anglo-Saxon women had access to learning. L.L.

Anglo-Latin General

84-158. Urwin, Kenneth. *British Latin VENETARE and Anglo-Norman VENETER,* MAe, 48, 1, 1979, 67-70. The entry for British Latin *venetare* in the *Revised Medieval Latin Word-List* questions both the correctness of the word's form and its meaning. The existence of the comparable Anglo-Norman verb *veneter* indicates that *venetare* is a correct form meaning "to offer for sale." Of several alternative derivations for these words, the most probable explanation is that *venetare* is a latinizing of Anglo-Norman *veneter.* L.L.

d. Mediaeval General

Dafydd Ap Gwilym

84-159. Fulton, Helen. *The Love Poetry of Dafydd Ap Gwilym,* AUMLA, No. 49, 1978, 22-37. Dafydd departed from traditional Welsh poetry by using the themes of love — but not a courtly love — nature, and religion, as well as innovative meter. "Secular love and religious worship are intimately connected with his love of nature and ...[he] enjoys the natural world as much for its own sake as for the possibilities it provides for secular and spiritual love." J.B.B.

Mediaeval Poetry

84-160. Paden, William D., Jr. *"De monarchis rithmos facientibus": Helinat de Friodmont, Bertran de Born and the Cistercian General Chapter of 1199,* Speculum, 55, 4, 1980, 669-85. In the business of this Chapter, a statute was passed which seemed to prohibit the writing of poetry. It is evident in three cases that the strictness of the statute did not prohibit writing poetry, but it was, evidently, a rule made in an attempt to stem expression in the vernacular, which was coming into conflict with the values of the church. A.I.D.

Mediaeval Prose

84-161. Hunt, Tony. *The Anglo-Norman Vocabularies in MS Oxford, Bodleian Library, Douce 88,* MAe, 49, 1, 1980, 5-25. [Since the Anglo-Norman vocabularies in MS Oxford, Bodleian Library, Douce 88, have never been published, the author presents the text of the Douce Nominale, the list of verb synonyms which immediately follows it in the ms, and all the variant readings of the St. John's College MS.] L.L.

Mediaeval General

84-162. Bäuml, Franz H. *Varieties and Consequences of Medieval Literacy and Illiteracy,* Speculum, 55, 2, 1980, 237-65. Between the 14th and 15th centuries, most of the population was illiterate; yet the civilization was a literate one, depending upon transmitting ideas in writing. Though Latin was the main means of communication, one cannot consider all those ignorant of Latin as illiterate; one must also pay heed to the use of vernaculars. In treating the state of individual knowledge and use of language, one must distinguish between oral and written use before determining literacy. As the use of vernaculars increased and Latin lost its position as the only "literate" language, views toward both pictorial and written art changed and gradually the vernacular was seen to communicate reality. A.I.D.

84-163. Ferrante, Joan M. *"Cortes'Amor" in Medieval Texts,* Speculum, 55, 4, 1980, 686-95. Courtly love is a valid medieval concept, for the connection between courtliness and love is stressed; it is not accidental. A.I.D.

84-164. Gantz, Jeffrey. *Thematic Structure in the Four Branches of the Mabinogi,* MAe, 47, 2, 1978, 247-54. Celtic scholars have tended to consider the inconsistent plots of the Four Branches of the Mabinogi devoid of theme and structure; however, careful examination of the structures of the individual tales reveals a systematic arrangement of parallel and antithetic sequences. The parallels and antitheses operate both within the tales and among them, creating a structural rather than a narrative unity. The theme emerging from this balancing organization is that of a world of ideal justice wherein good inevitably begets good, evil evil. L.L.

84-165. Lockwood, W.B. *Some Expressions for the Setting Sun,* MAe, 48, 1, 1979, 102-4. The evasive tendency evident in various O.E. and M.E. expressions for the setting sun (and their analogues in other contemporary languages) have a common source in linguistic taboo and reflect the standard usage of their time. L.L.

84-166. Wissolik, Richard David. *Duke William's Messengers: An "Insoluble, Reverse-Order" Scene of the Bayeux Tapestry,* MAe, 51, 1, 1982, 102-7. In the accepted view that the designer of the Bayeux Tapestry relied solely on Norman accounts of 1064-66, the apparent reversal of two panels showing Duke William's messengers poses an insoluble problem; however, the order of the panels conforms well with the *Historia* of the Englishman, Eadmer. The designer of the tapestry, also an Englishman, most probably used a combination of English and Norman records, as did Eadmer after him. L.L.

BRITAIN VI. RENAISSANCE

George Chapman

84-167. Troost, Linda V. *The Dowland Reference in THE WIDOW'S TEARS,* AN&Q, 18, 10, 1980, 156-7. Chapman borrows from the seventh song of Dowland's *Third and Last Book of Songs and Airs,* but he turns the ideas of that song into ironic expression. A.I.D.

John Donne

84-168. Hester, M. Thomas. *Another Allusion to Horace in Donne,* AN&Q, 18, 7, 1980, 106-8. Donne's fifth *Satyre* alludes to Horace *(Satire,* I,i) and his defense of technique. Following Horace, Donne defends his own stance. A.I.D.

84-169. McGrath, Lynette. *John Donne's Apology for Poetry,* SEL, 20, 1, 1980, 73-89. Sidney and Donne have many similarities in their respective defenses of poetry and value the improved responses of readers more than superficial beauty. Donne is more alert than Sidney to the danger of poetry and advocates trusting God to clarify the difference between God's ideas and the reader's in the poem. Donne and Sidney agree on how a poem achieves its effect of invading all the reader's faculties in a "process of action". However, Donne was less sure that poetry was true creativity. Perhaps he was uncertain of poetry's effect on the reader's moral consciousness. B.S.W.

84-170. Morris, June. *A Study of Humor in Donne's Anniversaries: "How Witty's Ruin?",* EM, 28/29, 1979/80, 157-70. Donne's wit enables him to analyze the world with a sense of humor and mirth that modifies his conflicts and delights audiences. He uses various kinds of humorous literary devices but emphasizes caricature as it evolves out of hyperbole. At times the sacred and the profane become identified in *The Anniversaries.* J.L.B

84-171. Wilson, Gayle Edward. *Donne's Sarcophagal Imagery in EPITHALAMION MADE AT LINCOLNES INNE, VV. 37-42,* AN&Q, 18, 5, 1980, 72-3. The fourth stanza of the poem has posed difficulties of interpretation which can be resolved if one recognizes Donne's suggestion of "sarcophagus" rather than "tomb", for the Greek roots of the suggested term shed light on Donne's usage. A.I.D.

84-172. Wilson, Scott W. *Process and Product: Reconstructing Donne's Personae,* SEL, 20, 1, 1980, 91-103. In a Donne poem, the auditor must reconstruct the poet's state of mind, and the poet is in the process of becoming his superior self. The many rhetorical turns present the self constantly examining itself in a set of endlessly refracting mirrors in which it is easy to miss the whole of the developing persona. The conceited ending of the poem directs the reader outside the self in order both to know and to become. B.S.W.

See also 84-15.

Sir Thomas Elyot

84-173. Rude, Donald W. *Elyot and AElian: A Note and a Query,* AN&Q, 18, 7, 1980, 102-4. In *The Boke named the Governour* Elyot credits dancing as a gentleman's pastime, and a former editor gives, in an ingenious explanation, Aelian as the source, while he also tries to explain away variations between Elyot and his source. Since this conjecture is unlikely to the extreme, what is the true source of the account of the invention of dancing? A.I.D.

John Ford

84-174. Bueler, Lois E. *Role-Splitting and Reintegration: The Tested Woman Plot in Ford,* SEL, 20, 2, 1980, 325-44. All four of Ford's tragedies use elaborate role-splitting among the male participants in the test to make complex psychological relationships among the characters possible. The pattern of the tested woman plays lies in the unity of the authority figures, a unity which is divided for the purpose of the drama among several male authority figures. In tragedy, reintegration of the authority figures may be blocked by the wife's failure in the test or the husband's failure to assess his wife accurately. When the husband fails to assess the wife's soul his psyche is overpowered dramatically by the contest between characters, overcoming the marital love that gives the whole contest meaning. B.S.W.

Henry Goodere

84-175. Kaske, Carol V. *Calendrical Imagery in Sir Henry Goodere's EPITHALAMION,* Anglia, 100, 1/2, 1982, 130-4. Goodere's work, probably imitative of Donne or Spenser or both, employs a conceit in its refrain involving February trading off two of its days. Numerological interpretations fail to satisfy. It is simply a repetition of the familiar conceit of expanding time for the newly married lovers. T.W.R.

Fulke Greville

84-176. Bergman, Charles A. *"Alarums to Desire": Fulke Greville's Poetic and Sonnet LVI,* Style, 15, 4, 1981, 365-81. Greville defined his concepts of poetry and rhetoric in *A Treatise of Humane Learning:* "the proper style results, not from dress and ornamentation, ...but by revealing the intellectual processes that lead to truth," and Sonnet LVI illustrates his theories. J.B.B.

Gabriel Harvey

84-177. Tobin, J.J.M. *Harvey and HAMLET,* AN&Q, 18, 6, 1980, 86-7. Shakespeare shows knowledge of the Harvey-Nashe controversy in his plays, including *L.L.L.*, but Harvey's *A New Letter of Notable Contents* (1593) also has its influence on *Hamlet,* especially the "To be, or not to be" soliloquy. Not only the verbal parallels, but also the content and tone of Harvey's work make it a likely source. Additionally, Shakespeare may have been pleased to credit Harvey, since the latter was *Hamlet's* first definitely known admirer. A.I.D.

George Herbert

84-178. Lord, John B. *Herbert's Poetic Voice,* GHJ, 2, 2, 1979, 25-43. Computer-aided statistical analysis of the frequency of various phonemes in selected poems by Herbert shows his overall partiality for low and vocalic sounds. In some poems he utilizes an unusual concentration of "tense" sounds; in others, rarer, of nasals. As pronunciations have changed, the modern reader is apt to miss Herbert's painstakingly contrived beauties of sound. C.A.H.

84-179. Ottenhoff, John H. *Herbert's Sonnets,* GHJ, 2, 2, 1979, 1-14. Even in such a fixed form as the sonnet, Herbert's love of experiment with syntax and logical structure is evident, though never overdone. In several "meditative" sonnets and, still more unconventionally, in his five "narrative" sonnets, he exploits purposeful variation on expected word and line arrangements side by side with traditional formal elements. C.A.H.

84-180. Rubey, Daniel. *The Poet and the Christian Community: Herbert's Affliction Poems and the Structure of THE TEMPLE,* SEL, 20, 1, 1980, 105-23. *The Temple* is best approached as a number of smaller interlocking structures each of which contributes to the overall design of the entire sequence in different ways. The five affliction poems are a structure organized around movement from individual and autobiography in Affliction I to communal experience in the fifth poem, a movement which parallels the larger organizational structure of *The Temple* as a whole. B.S.W.

84-181. Wood, Chauncey. *A Reading of Herbert's COLOSS. 3.3,* GHJ, 2, 2, 1979, 15-24. The italicized paraphrase of Scripture which is "hidden" so obviously in Herbert's lines is only a surface interpretation, beneath which much more is in turn hidden. True understanding involves a reversal of the ordinary valuation of life and death, east and west (following Renaissance astronomy), and up and down, until finally the self is replaced by Christ. C.A.H.

Ben Jonson

84-182. Carr, Carol A. *Play's the Thing: A Study of Games in THE ALCHEMIST,* CLQ, 18, 2, 1982, 113-25. *The Alchemist* has not yet been clearly understood. In looking at it as a series of games, and applying methodology from Eric Berne and Johan Huizinga, the play can be seen as more clearly play than satire. L.M.S.

84-183. Lyons, Pamela B. *A Classical Source for Ben Jonson's Menu,* AN&Q, 18, 10, 1980, 156. Jonson's *Inviting a Friend to Supper* contains a menu that probably reflects Martial. A.I.D.

84-184. Millard, Barbara C., and D. Heyward Brock. *Ben Jonson's Humor Plays and the Dramatic Adaptation of Pastoral,* EM, 28/29, 1979/80, 125-55. Jonson's *The Sad Shepherd* exemplifies his enduring interest in the pastoral as a genre, theme, and motif. His interest in the pastoral tradition — the Golden Age, regeneration through ritualistic movement, the order of nature, and the interrelationship of art and nature — influenced his theatrical experimentation with satire. J.L.B.

84-185. Parks, Kathleen. *Every Reader Out of his Humor,* MLS, 8, 2, 1978, 34-9. T.S. Eliot pointed out that although *Every Man in his Humor* is Jonson's first mature work, it is not his best. An examination of this play and its weaknesses and a comparison of it with the strengths of *Volpone* reveal how Jonson fails in his desire for unity while maintaining disunity. The attempt to combine warmth and disharmony does not work in *Every Man in his Humor,* but with *Volpone* Jonson succeeds in achieving a disharmonious blend. E.L.S.

84-186. Shapiro, I.A. *"Jonson's THE MAY LORD",* HarvLB, 28, 3, 1980, 258-63. *The May Lord* was not written before Aut. 1615, but probably in 1618, whatever form Jonson may have given it. Probably *The Sad Shepherd* echoes it. B.Y.F.

See also 84-213.

Christopher Marlowe

84-187. Schuman, Samuel. *Minor Characters and the Thematic Structure of Marlowe's TAMBURLAINE: II,* MLS, 8, 2, 1978, 27-33. The critical approach making use of an indirect analysis of some minor feature in a work is particularly appropriate to a study of Marlowe. A study of the characters in *Tamburlaine II* is especially illuminating. Tamburlaine, Olympia, and Calyphas represent philosophies of life which stand in opposition to one another, Tamburlaine representing overwhelming ambition and his son self-indulgent sensualism. Olympia, in contrast, represents the otherworldly view, showing the vanity of both earthly ambition and earthly sensualism. E.L.S.

84-188. Wion, Philip K. *Marlowe's DOCTOR FAUSTUS, the Oedipus Complex, and the Denial of Death,* CLQ, 16, 4, 1980, 190-204. Both the 1604 and 1616 versions of *Doctor Faustus* need examination to understand the power and form of the play. By relating underlying Oedipal wishes and fears in the play to anxieties and defenses synthesized from psychoanalytic and existentialist thought, one can find partial answers about the nature of Faustus's motives, transgressions, and punishment, the inclusion of comic scenes, and the attitude of Marlowe toward Faustus and toward Christianity. Furthermore, conflicting responses to the play may be explained through an understanding of the author's ambivalence. L.M.S.

John Marston

84-189. Palumbo, Ronald. *Emblematic Characters in Marston's ANTONIO plays,* AN&Q, 18, 3, 1979, 35-7. Characters are used to contrast a 4-part moral view in the Antonio plays (Part I, ca. 1599-1600; Part II, 1601). The author contrasts "Senecan tragic passion, Stoic wisdom, Machiavellian 'policy', and senseless folly." A.I.D.

84-190. Yearling, Elizabeth M. *"Mount Tufty Tamburlaine": Marston and Linguistic Excess,* SEL, 20, 1, 1980, 257-69. The Antonio plays show that Marston's work is full of characters who are serious and self-conscious about their use of language. The good characters and an occasional professional fool are sharply critical of verbal ostentation while natural fools are unwarrantably proud of their own verbal abilities. When Marston's serious characters are verbally ornate it is usually because Marston faces the necessity of finding a means to represent passion. B.S.W.

Andrew Marvell

84-191. Guild, Nicholas. *The Contexts of Marvell's Early "Royalist" Poems,* SEL, 20, 1, 1980, 125-36. The three early poems simply suggest Marvell had had contact with royalist circles. Neither of the two poems written prior to the execution of Charles I needs royalist loyalties to explain its effects, and the royalists were undoubtedly not the first to wish that the execution had never happened. B.S.W.

84-192. Reedy, Gerald, S.J. *AN HORATIAN ODE and TOM MAY'S DEATH,* SEL, 20, 1, 1980, 137-51. The two poems are not so contradictory as many critics have thought them to be. Marvell's attack on May is probably part of a personal and political resentment. May had failed to recognize Cromwell's political genius soon enough, and Marvell set out to make him pay for both responses. B.S.W.

Thomas Middleton

84-193. Lieblein, Leanore. *The Lesson of Feigning in A MAD WORLD, MY MASTERS,* MLS, 8, 1, 1977/78, 23-32. In its confusion between illusion and reality, art and life, Thomas Middleton's comedy, *A Mad World, My Masters* (1604), raises questions about wherein lies reality. A play about license, this comedy implies that misjudgement, misrule, and madness are connected. The realization that things are not what they seem is replaced in the end by a willing acceptance to let things be — and become — what they seem. E.L.S.

John Milton

84-194. Miller, Leo. *Milton and Vlacq,* PBSA, 73, 2, 1979, 145-207. Adrian Vlacq pirated four editions of *Pro Populo Anglicano Defensio Secunda,* creating increased confusion in distinguishing true Milton works. J.B.B.

84-195. Sherry, Beverley. *Approaches to Milton via the Visual Arts,* AUMLA, No. 57, 1982, 31-9. *Milton Quarterly* reflects a growing interest in studying Milton visually. Theories such as parallels between contemporary arts, influence on Milton by earlier art, and a heightening of understanding Milton through illustration all provide reasons for this new interest. J.B.B.

See also 84-257, 305.

Sir Walter Raleigh

84-196. Woods, Suzanne. *"The Passionate Man's Pilgrimage": Ralegh is Still in the Running,* MLS, 8, 3, 1978, 12-19. Ralegh's authorship of the poem *The Passionate Man's Pilgrimage* has been questioned, despite the long tradition which assigns it to him. Objections to Ralegh's authorship are based on the Catholic temper of the poem and its structure and style, which are argued as incompatible with Ralegh as author. Sound arguments, nevertheless, relate the poem to Ralegh's use of imagery. Neither content nor style eliminates him as author. Moreover, the weight of a 17th-century ms tradition ascribing the poem to Ralegh cannot lightly be disregarded. E.L.S.

William Rowley

84-197. Mooney, Michael E. *"The Common Sight" and Dramatic Form: Rowley's Embedded Jig in A FAIRE QUARREL,* SEL, 20, 2, 1980, 305-23. Rowley's use of the jig in this play modifies the plot's interactions and enables the reader to view the play as it appeared in the time in which it was first performed. The jig reveals as absurd "roaring" the considerations of love and honor which motivate the main plot of the play. Thus the play is transformed from the bottom by the use of the form of the embedded jig. B.S.W.

William Shakespeare

84-198. Aers, David, and Gunther Kress. *The Politics of Style: Discourses of Law and Authority in MEASURE FOR MEASURE,* Style 16, 1, 1982, 22-37. A linguistic analysis "establishes the central discrimination between competing forms of discourse and their individual and collective implications." The themes of justice, law, authority, and order illustrate the differing effects these concepts have upon individuals. J.B.B.

84-199. Burton, Dolores M. *Odds beyond Arithmetic: Comparative Clauses in CORIOLANUS,* Style, 14, 4, 1980, 299-317. Comparative clauses, particularly in the speeches of Volumnia, illustrate "both the [variety] and consistency of style in *Coriolanus.*" The syntax of the clauses changes to fit Volumnia's rhetorical purposes, reflecting the changing themes of the play. J.B.B.

84-200. Capecchi, Luisa. *"Romeo and Juliet" Due Versioni: Bandello e Shakespeare "Romeo and Juliet" Two Versions: Bandello and Shakespeare*. EM, 28/29, 1979/80, 61-90. The Italian version of the Romeo and Juliet story by Bandello and the English version by Shakespeare both date from the 16th century. They differ from each other in every other respect from stylistic to audience considerations. Bandello's play is the final playing-out of Petrarchan humanism; Shakespeare's is the result of new Machiavellian dualism. (In Italian). J.L.B.

84-201. Friedenreich, Kenneth. *Shakespeare, Marlowe and Mummers*, AN&Q, 18, 4, 1979, 50-1. In *Shrew* I,ii.46ff., the speeches of Hortensio and Petruchio may reflect Marlowe's *Jew* III,v. In *Dream* Theseus remarks on the Pyramus-Thisbe play by mentioning a surgeon, which comment conjures up midsummer mummers' plays. A.I.D.

84-202. Geller, Lila. *CYMBELINE and the Imagery of Covenant Theology*, SEL, 20, 1, 1980, 241-55. Each of the play's main plots revolves around a covenant-contract and covenant theology, a theology with strong social and political overtones. The dominant center of the imagery of the play is Christian, based on contemporary theologians' insight into British history as the history of a new Israel. "The imperfectly bonded double covenant of Posthumous and Imogen refined in the crucible of suffering" associates them with "the figure of the redeemed pre-Christian Christian who anticipates the new dispensation." B.S.W.

84-203. Gradoli, Marina. *L'Identita del Fantasma nell' AMLETO di Shakespeare (The Identity of the Ghost in Shakespeare's HAMLET)*, EM, 28/29, 1979/80, 91-102. Like Henry James in *The Turn of the Screw*, Shakespeare was deliberately ambiguous in his treatment of the meeting between Hamlet and the spectre of his dead father, the former King. This could reflect Shakespeare's own skepticism in the face of his wish to take advantage of popular superstition in order to give his play as wide an appeal as possible. (In Italian). J.L.B.

84-204. Hinely, Jan Lawson. *Bond Priorities in THE MERCHANT OF VENICE*, SEL, 20, 2, 1980, 217-39. This play is often harshly criticized for its diffuse and unsatisfactory ingredients, including characterization, but the central theme of various types of conflicting bonds, social, emotional and economic, provides a link among all the elements. Portia's defeat of Shylock comes by using his own monetary values, leaving the priority of such values intact. Antonio's fate, loneliness, lies in misreading the power of the marriage bond between Bassanio and Portia when he tries to retain first place in his friend's life. B.S.W.

84-205. Holding, Edith. *Revels, Dances, Masques, and Merry Hours: Madame Vestris's Revival of LOVE'S LABOUR's LOST, 1839*, NCTR, 9, 1, 1981, 1-22. Madame Vestris's production of *L.L.L.*, short running and unsuccessful, was nevertheless an historic event, demonstrating the era's attitude toward Shakespeare. The play's essence is manipulation of language, whereas her opulent pageantry was overpowering. Moreover, several critics noted lack of skillful and precise delivery by the players, implying misunderstanding and mishandling of the text. Twenty years later Samuel Phelps, using the same act and scene arrangements, produced a simpler and more direct version, setting the stage for a true Shakespeare revival. B.C.G.

84-206. Howard, Jean E. *Figures and Grounds: Shakespeare's Control of Audience Perception and Response*, SEL, 20, 2, 1980, 185-99. Shakespeare has achieved his enduring popularity through controlling the audience's basic responses by determining the sequence in which the audience perceives stage events. Shakespeare's plays succeed because they set up the expectations that are open to manipulation. Shakespeare often creates expectations that are modified by the foreground of the play. B.S.W.

84-207. Kahn, Coppelia. *Coming of Age in Verona*, MLS, 8, 1, 1977/78, 5-22. Romeo and Juliet face a necessary task of adolescence, namely, growing up. This task requires their separating themselves from their parents and forming a bond between themselves that will transcend filial bonds. In the patriarchal milieu in which they are reared, the feud is the primary tragic force. The lovers come of age not by the usual means of a rite of passage, but by circumventing the self-destructiveness of the feud in their deaths, which combine the idea, introduced early in the play, of death as sexual consummation and as rebirth. E.L.S.

84-208. Macdonald, Andrew and Gina. *HENRY V: A Shakespearean Definition of Politic Reign,* SIH, 9, 2, 1982, 32-9. English patriots have always gloried in the Bard's depiction of Henry. They regard his victory at Agincourt as foreshadowing their nation's continued defeat of more powerful enemies. Scholars, however, are perplexed by both the play and its hero. Modern criticism often neglects the emblematic nature of Henry's public role. The whole thrust of the play is towards demonstrating the necessity of Machiavellian policy to achieve noble ends. The self-indulgent and egalitarian Hal is sacrificed to create the shrewd and scheming adult Henry, a monarch who is Shakespeare's version of Machiavelli's successful ruler. G.A.C.

84-209. Niki, Hisae. *Low Comedy as a Structural Element in PERICLES,* TsudaR, 22, 1977, 29-44. By interrupting the narrative structure and bringing in laughter, the brothel scenes function as a mediator between two completely different atmospheres. J.P.A.S.

84-210. Shickman, Allan. *Shakespeare's "Figure of an Angel": An Iconographic Study,* CLQ, 17, 1, 1981, 6-25. Interpretations highlighting religious symbolism in Shakespeare's secular plays are supported through analyzing his use of the English "angel" coin. This symbolism is especially evident in *Merchant* and *Measure* where references to the coin itself relate to the themes of the plays. Use of the angel coin interweaves secular and religious beliefs and testifies to a desire to represent the image of conflict between the two worlds. (Illus.) L.M.S.

84-211. Snyder, Susan. *Ourselves Alone: The Challenge to Single Combat in Shakespeare,* SEL, 20, 2, 1980, 201-16. Shakespeare uses the then outmoded public challenge to single combat in the midst of modern warfare as a way of commenting critically on the ways of a modern political machine. As Shakespeare grew older he saw a less and less reconcilable breach between the body politic and individual pride. B.S.W.

84-212. Stroup, Thomas B. *Falstaff would not "Spit Cotton",* AN&Q, 18, 7, 1980, 104-6. Falstaff's speech in which he says "spit white", *2HIV* (Quarto Facsimile, 9,I,i [228-46]; Hinman Folio, ll. 459-69) describes the condition of a dry mouth on a hot day, like the more modern "spit cotton". Present texts need emendation to make more lucid Falstaff's declaration to avoid strenuous activity. A.I.D.

84-213. Viswanathan, S. *AS YOU LIKE IT, I. ii. 55-72,* AN&Q, 18, 5, 1980, 70-2. Jonson in *Everyman out of His Humour* (III,iv,87), who is likely referring to the motto on the Shakespearean coat-of-arms, may have received a reply in *A.Y.L.* (I,ii,55-72) in the exchange among Celia, Touchstone, and Rosalind. The passage helps confirm the writing and performance date, 1599, for *A.Y.L.*, as well as underscoring the rivalry-friendship between the two playwrights. A.I.D.

84-214. Viswanathan, S. *Macbeth in the Tiring-House: the Clothes and Actor Motifs in the Play,* Anglia, 100, 1/2, 1982, 18-35. Although a generation of critics have analyzed separately the clothing and the acting images in *Macbeth,* an examination of the interplay between the two reveals new levels of poetic power. There are instances when the imagery is "presentational," that is, part of the action, props, and costuming used in the Elizabethan theater. However, much of it is internal, described by the poetry. Macbeth is at once a self-conscious actor in a play and a player dressed in a costume — in borrowed robes. Part of the pattern involves the substitution of dark-night references for clothing to convey the idea of concealment, and the concomitant references to nakedness. T.W.R.

84-215. Yoch, James J. *The Eye of Venus: Shakespeare's Erotic Landscape,* SEL, 20, 1, 1980, 59-71. Unlike his contemporaries' use of the mythological spaciousness of Italian poetry, Shakespeare restructs the landscape to the scope of Venus's or Adonis's body or her personal affections. Venus's transformations of the landscape are a sign of the rapidly changing and unstable emotions which organize Shakespeare's work as the Italian analogues are not organized. The use of landscape and contemporary tradition expands the dimensions of Venus's character. Her power to rearrange the world according to her aims is analogous to Shakespeare's own powers as a writer. B.S.W.

See also 84-283, 541, 694.

Sir Philip Sidney

84-216. Sinfield, Alan. *Sidney and Astrophil,* SEL, 20, 1, 1980, 25-41. How separate Sidney and Astrophil are is one of the major issues in Sidney scholarship. There are excellent reasons for considering them separate, including Astrophil's rejection of reason, virtue and marriage, especially when his opinions are compared with those in Sidney's other writings. However, there are definite if ambiguous hints of Sidney in the poem which are intended to reinforce a critical analysis of Astrophil's attitudes. B.S.W.

Edmund Spenser

84-217. Campbell, Marion. *Spenser's MUTABILITIE CANTOS and the End of THE FAERIE QUEENE,* SoRA, 15, 1, 1982, 46-59. A pattern of correspondences that links parts of *The Faerie Queene* is also repeated on a larger scale in the whole: the Faunus episode, for example, suggests Calidore's encountering the Dance of the Graces (VI.x). Even more significant is the reversal of our experience of *The Faerie Queene:* Mutabilitie initially represents evil, yet is the hero of the poem; and the narrator is not impersonal but changes attitude and point of view, and has a personality of his own. The poet presents his virtue (Constancy) negatively, through its opposite, suggesting his loss of faith in absolute values. The poem's incompleteness becomes part of its theme, as a reflection of the human condition and the limitations of poetry. W.S.G.

84-218. Pollock, Zailig. *Concupiscence and Intemperance in the Bower of Bliss,* SEL, 20, 1, 1980, 43-58. Book II links the impulses of wrath and of concupiscence in a way which portrays the two as links in a chain of dynamic processes. The Bower of Bliss portrays the concupiscent impulses as the seed out of which the irascible impulses grow. Guyon's destruction of the Bower is a result of the wrathfulness which the concupiscence of the Bower arouses in him; thus the place has destroyed itself. B.S.W.

Henry Vaughan

84-219. Falke, Anne. *Imagery from Malachi in Vaughan's ASCENSION HYMN,* AN&Q, 18, 10, 1980, 157-8. Vaughan's poem may find a partial source in the Gospel of Mark of the New Testament, but it finds a closer parallel in the Book of Malachi, because the poem and the Old Testament book share situation and mood. A.I.D.

John Webster

84-220. Berggren, Paula S. *Spatial Imagery in Webster's Tragedies,* SEL, 20, 1, 1980, 287-303. Verbal and physical images of spatial relations dominate Webster's tragedies to the point that they validate his high artistic accomplishment. Spatial imagery in both *The Duchess of Malfi* and *The White Devil* shows the characters groping for refinement in nobility of life and grandeur in endeavor. Webster's tragedies rely on metaphors that reinforce the characters' efforts to extend themselves beyond normal human limits. B.S.W.

84-221. McLeod, Susan H. *Duality in THE WHITE DEVIL,* SEL, 20, 1, 1980, 271-35. The master-motive of the play is the theme of duality, both in the sense of hypocrisy and that of dialectical opposition. The rhetoric of the play, the duplication of character and action and dual patterning in dialogue, all reinforce this motive. This formal motive aids the reader in comprehending the play. B.S.W.

Renaissance Drama

84-222. Ornstein, Robert. *Recent Studies in Elizabethan and Jacobean Drama,* SEL, 20, 2, 1980, 345-65. [This article is an assessment for 1979 of the year's studies in Elizabethan and Jacobean Drama, with special emphasis on outlining erroneous approaches in critical theory. Includes bibliography.] B.S.W.

Renaissance Poetry

84-223. McKay, Frank. *The Survival of the Carol in the Seventeenth Century,* Anglia, 100, 1/2, 1982, 36-48. The carol survived in Catholic communities and households into the 17th century, as the collection in Bodleian Ms. Eng. poet. b. 5 demonstrates. However, only a few of these poems are technically carols, "a song on any subject, composed of uniform stanzas and provided with a burden," as R.L. Greene defines the genre in *The Early English Carols* (Oxford, 1935, 1977), xxxii-xxxiii. Some are broadside ballads, but all attest to the spirited celebration in Catholic groups of the Christmas season. The medieval form sometimes survives, but the style has changed from simplicity to a self-conscious literariness. Greene has argued that the carol fell into desuetude because of musical and literary developments, but the Reformation is also responsible for changes. T.W.R.

Renaissance Prose

84-224. Deakins, Roger. *The Tudor Prose Dialogue: Genre and Anti-Genre,* SEL, 20, 1, 1980, 5-23. In the 16th century, dialectical discussion was of primary importance in the dialogue. Speakers in the prose dialogue fulfill the functions of master, pupil, objector and answerer. Many of the genre dialogues, including those of More, followed Sigonio's method in the dialogue by using both a vestibule and a contentium. The antigenre dialogues deliberately fly in the face of the conventions of the dialogue, ignoring the distinction between vestibule and contentium and the rules of decorum and verisimilitude. B.S.W.

84-225. Walther, Karl Klaus. *Cromwells deutsche Freunde: Zum Weiterleben der englishen Revolution in zeitgenössischen deutschsprachigen Flugschriften [Cromwell's German Friends: On the Continuance of the English Revolution through contemporary German pamphlets],* ZAA, 28, 4, 1980, 329-40. Pamphlets were used vigorously by both sides on the Continent during the Civil War, particularly by the Parliamentarians, who had no diplomatic network to propagate their views. The unprecedented execution of the King released a spate of pamphlets, but the indignation subsided rapidly, helped by general war-weariness and by propaganda such as Milton's. There were attempts to create an alliance of the Protestant powers, notably among the Swiss cantons, to whom Cromwell sent envoys, thus gaining considerable respect. By 1670 the enthusiasm aroused by the restoration of Charles II had faded, as is shown by the pamphlets supporting the Duke of Monmouth and attacking the legitimacy of the heir born to James II in 1688. (In German). D.M.J.

Renaissance General

84-226. Krahe, Peter. *Histoire und Heldenverehrung: zur Rezeption eines Zwischenfalls der Weltumsegelung des Francis Drake in der Geschichtsschreibung des 19. Jahrhunderts (History and Hero-Worship: On the Reception of an Incident during the Circumnavigation of Sir Francis Drake in the Historical Writings of the 19th. Century),* Anglia, 100, 1/2, 1982, 68-91. The English popular historians Hakluyt and Purchas established the "heroic" treatment of Sir Francis Drake and the concomitant glossing over of the execution of his friend and fellow-mariner Thomas Doughty on the circumnavigation voyage of 1578. There is no evidence whatsoever that Doughty was a mutineer, a wizard who conjured up bad weather for the voyage, or a spy in the pay of Spain. Drake's friendship for him was genuine, but perhaps the admiral felt it necessary to sacrifice Doughty in order that the crew might regain their unanimity. The Victorian age, in so many ways parallel with the Elizabethan, gave rise to more sober historical treatments of the incident, but even Froude was guilty of letting hero-worship color his judgment. (In German). T.W.R.

84-227. McFarland, Ronald E. *Teratology in Late Renaissance English Popular Literature,* EM, 28/29, 1979/80, 103-23. Teratology, the study of monstrosities, uses Fiedler's recent study, *Freaks* (New York, 1978) as the take-off point for a discussion of 15th- and 16th-century published accounts of monster births, such as congenital deformations and Siamese twinning. The publications reflect the medical environment and popular attitudes toward medicine and science of the period. As literature, they form a link to contemporary interest in such phenomena. (Illus.) J.L.B.

BRITAIN VII. RESTORATION AND ENLIGHTENMENT

James Boswell

84-228. Goyette, E. Matthew. *Boswell's Changing Conceptions of His JOURNAL OF A TOUR TO THE HEBRIDES,* PBSA, 73, 3, 1979, 305-14. Successive mss of Boswell's journal show development "from a topographical travel book to an authentic transcript to the final, heavily edited conversational journal." By 1785 Boswell conceived of the journal as a prelude to his *Life of Dr. Johnson.* J.B.B.

Colley Cibber

See 84-254.

William Congreve

84-229. Lyons, Charles R. *Congreve's Miracle of Love*, Criticism, 6, 4, 1964, 331-48. Congreve weaves his attitudes in the verbal texture of the plays. *Love for Love* balances witty verbal structure with the intricate pattern of the basic intrigue and its complex sub-plots. The protagonist, Valentine, sees wit as the embodiment of the stoic philosopher's ideal. However, he cannot restrain himself while pursuing Angelica in an illusory relationship. In the end Valentine is led into an acceptance of the "reality" of Angelica's true worth and the discrepancy between that "reality" and the artifice of courtship. J.T.

Daniel Defoe

84-230. Sokolyanksy, Mark G. *The Diary and Its Role in the Genesis of the English Novel*, ZAA, 28, 4, 1980, 341-9. Diaries and memoirs played an important part in the formation of the English novel. Defoe's *Journal of the Plague Year* is purely in a diary-form, in that it keeps entirely to the immediate outlook of its narrator, though the fact that his *Memoirs of a Cavalier* is subtitled *A Military Journal* shows the closeness of the two genres. However, the inclusion of several intermediaries between the cavalier-narrator and the reader brings it closer to the novel-form than the *Plague Year. Robinson Crusoe* begins in the form of a memoir, but includes Crusoe's journal, as spiritual autobiography. Indeed, because the work was published anonymously, some early readers took it as being authentic. Despite this increasing novelization, however, such genre-modification had become outdated by the mid 18th century. D.M.J.

Henry Fielding

84-231. Amory, Hugh. *Fatum Libelli: TOM JONES in Italy*, HarvLB, 29, 1, 1981, 44-70. Fielding's *Tom Jones* quickly and often appeared in renditions faithless to the letter in German, French, & Italian translations & dramatizations. [Supplies bibliography of Italian versions to 1800.] B.Y.F.

84-232. Felsenstein, Frank. *"Newgate with the Mask on": A View of JONATHAN WILD*, ZAA, 28, 3, 1980, 211-18. All appearances in the novel are deceitful, and it is constantly implied that the roguery of Newgate is paralleled by criminality in high places. The modest way of life of the Heartfrees is made a point of contrast, as is their gullibility. But it is also made clear, despite the naive admiration of the narrator, that Wild's vast expenditure of energy and ingenuity is disproportionate to its small results, and that his ultimate destruction is inevitable. D.M.J.

84-233. Nathan, Sabine. *Humes Auffassung von Moral und Fieldings AMELIA [Hume's Concept of Morality and Fielding's AMELIA]*, ZAA, 28, 3, 1980, 219-25. In *A Treatise on Human Nature* (1739), David Hume concluded that the individual's sense of morality was not explicable in terms of reason, and that reason did not in itself provide a spur to action. This approach matched the preoccupations of the sentimental novel, which laid greatest stress upon feeling, and also explains the close connection between sensibility and didacticism in the English novel of the later 18th century. Amelia's own intellectual limitations further illustrate Fielding's awareness that moral rectitude did not arise from the understanding, but was an independent faculty. The religious conversion of Amelia's husband thus becomes essential and indeed enables the couple to find happiness irrespective of their material circumstances. (In German). D.M.J.

84-234. Seehase, Georg. *Henry Fielding und der realistische Roman: der sich wandelnde Erzählerstandpunkt [Henry Fielding and the realistic Novel: the Changing Narrative Viewpoint]*, ZAA, 28, 3, 1980, 197-210. The three periods of Fielding's creative career are not fortuitous or unconnected. His career as a satirical dramatist was indeed cut short by the theatrical censorship imposed in 1737, but the novel offered him even greater opportunities to probe his corrupt society, and his developing legal career, especially his position as a Justice of the Peace, gave him ample material. The contradiction between idealism and reality is embodied in Parson Adams, despite the fact that he appears in a work described by its author as a "history", and it is the conflicting claims of the two that cause the change of atmosphere from the rational to the sentimental in *Amelia*. (In German). D.M.J.

See also 84-72.

Samuel Johnson

84-235. Ehrenpreis, Irvin. *RASSELAS and Some Meanings of "Structure" in Literary Criticism,* Novel, 14, 2, 1981, 101-17. *Structure* must refer to a purposeful design if it is to be an artistic quality worthy of praise or blame. We can judge it only if we recognize the class the work belongs to and can compare it with other examples. Only generic expectations make a work pleasing or not. *Rasselas* should be viewed as a proto-novel or a philosophic romance, substituting ironic argument for incident and basing its structure on the deliberate frustration of the reader's expectations. It offers us true doctrine and dramatic irony instead of the expected excitement. A.B.F.

84-236. Horne, Colin J. *The Opening of THE VANITY OF HUMAN WISHES: Johnson's Observation and the Elevated Manner,* AUMLA, No. 49, 1978, 5-21. Johnson's poem, based on Juvenal's Tenth Satire — as is Dryden's *Look Round the Habitable World* — presents some definite improvements on openings by both Dryden and Juvenal; however, his conclusion could not present the same spiritual tranquility, making it "less tranquil, less assured, less securely established in the heights." J.B.B.

84-237. McCrea, Brian. *Style or Styles: The Problem of Johnson's Prose,* Style, 14, 3, 1980, 201-15. Beginning with the controversy between Wimsatt's definition of Johnson's prose style and Fussell of his styles, an examination of Johnson's prose shows that he created styles suitable for his works and appropriate to their *personae.* J.B.B.

84-238. Nath, Prem. *Johnson and Augustus Caesar,* AN&Q, 18, 8, 1980, 123-5. Though Suetonius's *Lives* is known to have influenced Johnson, the effect of the *Life of Augustus* upon *Festina Lentè* has not been noted. The subject and the tone of the poem reflect Augustus, who frequently admonished: "hasten slowly". A.I.D.

84-239. Pitcher, Edward W. *On the letter to the IDLER (No. 41), from X. Y. Z.,* AN&Q, 18, 3, 1979, 37-8. This letter, which Johnson himself omitted for the collected *Idler,* may have been suppressed by the author in order not to give offense to a recognizable counterpart to Mrs. Qualm. A.I.D.

84-240. Wendorf, Richard. *The Making of Johnson's LIFE OF COLLINS,* PBSA, 74, 2, 1980, 95-115. This *Life* holds interest for scholars concerned with Johnson as biographer, proofreader, and reviser of his own work, although Collins scholars have done the primary studies of it previously. James Hampton's biography of Collins provided the main model for Johnson's, but the critical sections clearly belong to Johnson. J.B.B.

Lady Mary Wortley Montagu

84-241. Bataille, Robert B. *The Dating of THE LADY'S CURIOSITY and Lady Montagu's THE FIFTH ODE OF HORACE IMITATED,* AN&Q, 18, 6, 1980, 87-8. The date of composition usually given to the poem, 1741, now seems questionable. The poem was written by 1738, for it was then published in *The Lady's Curiosity,* 14 years earlier than heretofore asserted. The *Curiosity* has been misdated as 1752, the date of a reprint, but internal evidence shows that the magazine should be properly dated 1738. A.I.D.

Thomas Otway

84-242. Lund-Baer, Kerstin. *THE ORPHAN: Tragic Form in Thomas Otway,* SAngU, 40, 1980, 1-118. *The Orphan* achieves artistic unity through structure. Otway alters his source to create a secondary triangle. Whereas deceit and disloyalty in Castalio, Polydore, and even Monimia, break the moral order and cause the catastrophe, honour in Acasto, Chamont and Serina restores the moral order. Tory ideals oppose Hobbesian and libertine cynicism; Biblical symbolism reinforces the message. Castalio and Polydore subvert both love and friendship; the clandestine marriage, of doubtful legality, culminates Castalio's deceits. Although the language is sometimes too sentimental, *The Orphan* merits admiration. [Bibliography and index provided.] P.K.

Alexander Pope

84-243. Eisenberg, Ila R. *The Baron Replies Again,* AN&Q, 18, 8, 1980, 122-3. In *The Rape of the Lock* the Baron's "again" (1.132) cannot mean "once more"; likely it means "in return". A.I.D.

84-244. Knuth, Deborah J. *Blackmore, Milton, and PERI BATHOUS,* AN&Q, 18, 7, 1980, 108-10. Pope relies on the works of Blackmore for examples of bathetic writing and mentions Milton, from whom Blackmore borrowed heavily. One could find a pointed example in *Prince Arthur* (Book VI,ll.590-605) where Blackmore falls far beneath Milton's lofty style. Such poor writing, no doubt, helped inspire Pope to write *The Dunciad.* A.I.D.

84-245. Sheehan, David. *The Movement Inward in Pope's DUNCIAD,* MLS, 8, 1, 1977/78, 33-9. *The Dunciad* is primarily about the cause of Dulness, and only secondarily about its spread. The inward movement of the parade of the dunces in Book II, and the portrayal of the hero in Books I and III, develop the fundamental theme of the poem. Method and meaning in this poem lie in the fusion of personal and general satire. E.L.S.

Edmund Rack

84-246. Pitcher, Edward. *Edmund Rack and THE MONTHLY MEETING (1774-77),* AN&Q, 18, 4, 1979, 51-3. Rack, who contributed frequently to 18th-century literary periodicals, used pseudonyms: Eusebius, Mentor, X.Y.Z., Eusedorus, Philalethes, and Pilylotes. Perhaps other of his writings appear under different pseudonyms. A.I.D.

Samuel Richardson

84-247. Lauren, Barbara. *CLARISSA and THE NEWGATE CALENDAR (1768),* MLS, 8, 3, 1978, 5-11. An incident recorded in *The Newgate Calendar* during Nov. and Dec., 1767, is remarkably similar to the tale of Clarissa's incarceration in Richardson's novel. The incident concerned the forced incarceration and rape of a young milliner by a nobleman who was assisted in his designs by two female procurers. Although the Newgate record can, since its date is 1768, in no sense be a source for Richardson's plot, the similarities in the two stories suggests that Richardson, like the writer of the Newgate incident, was dealing with differences created by caste which were as intractable on a social as on a sensual level. E.L.S.

84-248. Neri, Simonetta Faiola. *Pamela e Clarissa: Due Donne in Conflitto con la Società del Settecento (Pamela and Clarissa: Two Women in Conflict with 18th-century Society),* EM, 28/29, 1979/80, 227-50. Richardson, considered the father of the modern novel as a literary genre, used letter-writing as a liberating device. As letter-writers, his heroines develop independent voices, a literary novelty at the time. They ultimately represent human qualities of heroic virtue despite their non-aristocratic status, an equally novel literary idea then. (In Italian). J.L.B.

John Wilmot, Earl of Rochester

84-249. Carver, Larry. *The Texts and the Text of SODOM,* PBSA, 73, 1, 1979, 19-40. *Sodom* anticipates many aspects of modern literature. A.S.G. Edwards examined the mss of *Sodom* to find the best one, but many fallacies exist in his study. A reconstruction from among the best readings of all eight mss would give the best text, but it does not exist in any one ms. J.B.B.

Thomas Shadwell

84-250. McBride, M.F. *Thomas Shadwell on Music and Dance in Restoration England,* EM, 28/29, 1979/80, 197-206. The prominent Restoration dramatist, Shadwell, wrote plays reflecting the life of the times. A trained musician, he incorporated conventions of musical entertainments during the reign of Charles II into his works. Thus, he is well-suited to depict the integration of music into real life in the 17th century. J.L.B.

Laurence Sterne

84-251. Evans, James E. *TATLER No. 260 and TRISTRAM SHANDY,* AN&Q, 18, 9, 1980, 139-40. Both *The Tatler* and *Tristram Shandy* contain frequent references to "noses", both with the disclaimer that nothing obscene is meant. Though no proof can be offered, the possibility of a relationship of influence between the works still exists. A.I.D.

84-252. Furuki, Yoshiko. *A Backward View on a "Forward" Novel — Some Notes on the Modernist View of TRISTRAM SHANDY,* TsudaR, 22, 1977, 1-14. Modernists tunnel their vision on Sterne's novel to its extroverted and communicative trappings while seemingly ignoring its solipsistic content. J.P.A.S.

Jonathan Swift

See 84-622.

James Thomson

84-253. Finlay, Nancy. *Thomas Stothard's Illustrations of Thomson's SEASONS for the ROYAL ENGAGEMENT POCKET ATLAS,* PULC, 42, 3, 1980/81, 165-77. From a survey, we know that substantial numbers of 18th-century books are illustrated. One such book is Thomson's *Seasons,* with artwork by Thomas Stothard (1755-1834), a contemporary of Blake. Stothard's fine illustrations of the *Seasons* were first used for this work, which is a type of calendar-engagement book, and were produced sometime before 1793. Copies of such items are extremely rare. [Four pp. of plates included.] A.I.D.

Sir John Vanbrugh

84-254. Dixon, Peter, and Rodney Hayley. *THE PROVOKED HUSBAND on the Nineteenth-Century Stage,* NCTR, 8, 1, 1980, 1-16. The comedy of *The Provoked Husband* (1728) was an instant success, running well over 500 performances by the end of the century, albeit undergoing excision of "low" elements from 1760 to 1830. Actors' and actresses' careers often centered on this challenging play. Their success and that of the play itself were due to its mingling of sentiment and satire and its range from quarrels to pathos and from farce to elegant wit. B.C.G.

Restoration and Enlightenment British Fiction

84-255. Adams, Percy G. *The Coach Motif in 18th Century Fiction,* MLS, 8, 2, 1978, 17-26. The coach motif, where travellers are entrapped in a coach, is common to 18th-century fiction, and was one of the close bonds between the traditional travel book and the emerging novel. From the mid-17th through the 18th century the literature of travel made extensive use of the coach motif. This motif provided the novelist with a means of transporting his characters, of selecting them, of housing them at inns, of letting them tell stories, of providing opportunity for meeting new people and situations, and of engaging in conversation of a witty, sentimental, or intellectual nature. The coach motif offered much opportunity for comedy and satire in an age that loved comedy and satire. E.L.S.

Restoration and Enlightenment British Poetry

84-256. Griffin, Dustin. *Milton and the Decline of Epic in the Eighteenth Century,* NLH, 14, 1, 1982, 143-54. Bate and Bloom have asserted that Milton's achievement in the epic form inhibited subsequent poets. Furthermore, war no longer seemed a fit subject, and the genre itself was worn out, since literary forms have a natural life span. However, in criticism, epic continued to enjoy the highest prestige. Both Dryden and Pope hoped to write epics. Minor poets continued to write them throughout the 18th century. Dryden and Pope might have continued Milton's innovation of internalizing the war, or of exploiting biblical subjects, of redefining the epic virtues as Christian heroism rather than as military skills. Amelia, Clarissa, and Tom Jones cultivated these Miltonic virtues as the novel supplanted the epic form, exploring the growth of moral underatanding. R.R.

Restoration and Enlightenment British General

84-257. Bentley, G.E., Jr. *The Freaks of Learning: Learned Pigs, Musical Hares, and the Romantics,* CLQ, 18, 2, 1982, 87-104. Images of the Learned Pig provided many 18th-century literary personages with material to comment upon; hares provided lesser inspiration. (Illus.) L.M.S.

BRITAIN VIII. ROMANTIC

Jane Austen

84-258. Cottom, Daniel. *The Novels of Jane Austen: Attachments and Supplantments,* Novel, 14, 2, 1981, 152-67. Austen's characters rarely seem to understand each other. Love appears to be superficial because communication appears aimed more at maintaining propriety than expressing truth. The resulting lack of strong feeling leads to a great variability in love's object, which is largely determined by social standards rather than by affinity. Love is seen as very ordinary, and people are paired and re-paired with frequency. Individuals are subjugated to outside forces and must seek to achieve the ideals of their society. A.B.F.

William Blake

84-259. Ackland, Michael. *Blake's Problematic Touchstones to Experience: INTRODUCTION, EARTH'S ANSWER, and the Lyca Poems*, SIR, 19, 1, 1980, 3-17. The Bard in the *Introduction* to *Songs of Experience* is complaining about the hypocritical Holy Word whose tyrannical fear and sexual jealousy leaves the Earth sterile. The Lyca poems similarly call upon the Earth to arise and be transformed. These poems seem to be an unorthodox reworking of Milton's depiction of the Fall. They accept the instinctual life, and the spirit does not appear to drive Lyca's parents out of Eden but to lead them in. A.B.F.

84-260. Ackland, Michael. *Blake's System and the Critics*, AUMLA, No. 54, 1980, 149-70. An examination of four critical studies — Frye's *Fearful Symmetry*, David V. Erdman's *Blake: Prophet against Empire*, Harold Bloom's *Blake's Apocalypse: A Study in Poetic Argument*, and D.G. Gillham's *William Blake* — demonstrates that critics have concentrated on the "body of [Blake's] ideas" while ignoring "the integrity of the individual poem." The critical studies often present more difficulty in comprehension than do the works they attempt to explain, thus underlining a need for more simplified Blake scholarship to prevent his works from being accessible to only "a specialist elite." J.B.B.

84-261. Bogan, James. *Blake's City of Golgonooza in JERUSALEM: Metaphor and Mandala*, CLQ, 17, 2, 1981, 85-98. *Jerusalem*'s city of Golgonooza can be understood by comparing it to the other cities in the poem and by carefully reading the mandala-map. (Illus.) L.M.S.

84-262. Doskow, Minna. *The Shape of Limitation: A Visual Pattern in the Illuminated Works of William Blake*, CLQ, 17, 3, 1981, 121-60. Blake's use of a symmetrical double-arched outline grows from a Mosaic double tablet form to include interrelated aspects of restricting man's imagination and thus visually mirrors his thought on imaginative perceptions. (Illus.) L.M.S.

84-263. Fogel, Aaron. *Pictures of Speech: On Blake's Poetic*, SIR, 21, 2, 1982, 217-42. In *Milton* Blake presents a series of pictures of speech. Sometimes these are individual images. The name Leutha suggests Protestant speech — both Protestant confession and Protestant worship forms. Sometimes they are the organization of voices into a field within a long poem. These are seen in the creation of new names with implied meanings and in the repetition of families of sounds which have a field effect on the reader. A.B.F.

84-264. Glazer, Myra. *Blake's Little Black Boys: On the Dynamics of Blake's Composite Art*, CLQ, 16, 4, 1980, 220-36. *The Little Black Boy* has been incorrectly interpreted because of critics' methods. It must be examined in terms of its role on the plate and its presentation of the activity of the mind. Also, its significance will change within each copy of the SONGS. (Illus.) L.M.S.

84-265. Gleckner, Robert F. *Blake's Little Black Boy and the Bible*, CLQ, 18, 4, 1982, 205-13. Numerous interpretations see *The little Black Boy* as a song of experience. A clear interpretation of the role of mother helps clarify the poem as a song of innocence. L.M.S.

84-266. James, David E. *Angels out of the Sun: Art, Religion and Politics in Blake's AMERICA*, SIR, 18, 2, 1979, 235-52. Although *America* was intended as a political statement, its effectiveness was limited by its obscurity and by the high price resulting from Blake's method of reproduction. Blake came to accept the fact that he could have only a small audience, — those whose imagination would be equal to his work. Later critics have regretted that the form of his poems limited their social impact. However, Blake was not retreating from history but confronting it. His style resulted from his apocalyptic view of history, which saw political events as signs of the impending Millennium. A.B.F.

84-267. Read, Dennis M. *Blake's "Tender Stranger": THEL and Hervey's MEDITATIONS*, CLQ, 18, 3, 1982, 160-7. Previous critics inadequately define Thel's attitudes and actions because they have not considered the influence of James Hervey's *Meditations among the Tombs* (1746). It seems likely Blake knew Hervey's writings, and through ironic references to *Meditations*, Blake sets forth his own belief in an unlimited procreative existence. Through the poem, Blake teaches how to learn to live. L.M.S.

84-268. Rose, Edward J. *Blake and Dürer,* CLQ, 16, 3, 1980, 166-76. Blake's relationship to Dürer is one of an affinity of creative minds; they both had a "Gothicised Imagination." They both believed that an outline is necessary for design and execution and shared an eye for detail combined with an imaginative vision. L.M.S.

84-269. Summerfield, H. *Blake's PITY: An Interpretation,* CLQ, 17, 1, 1981, 34-8. Blake's print, *Pity,* belongs to a group centering on the terrors of the fallen world and related to themes in *The First Book of Urizen.* Although the print takes off from Shakespeare's *Macbeth,* it more fully represents Blake's view of man as living in a fallen world. (Illus.) L.M.S.

84-270. Vaughan, Frank A. *Blake's Illustrations to Gray's THE BARD,* CLQ, 17, 4, 1981, 211-37. In creating the illustrations for Gray's piece, Blake was impressed by the image of a poet fighting stacked odds and by the idea of the effects the poet's words may create. Each illustration represents a specific error resulting in the 18th-century malaise. The series teaches the difference between stasis resulting from accepted wrath and stasis resulting from suspended creative activity while error and truth are separated. (Illus.) L.M.S.

George Gordon, Lord Byron

84-271. Gleckner, Robert F. *From Selfish Spleen to Equanimity: Byron's Satires,* SIR, 18, 2, 1979, 173-205. Recognizing a conflict between truth and art, Byron tried to combine the two in satiric poetry written from the dual viewpoint of the narrator and the poet. He strove to find a way to express multiple truths in a variety of voices — lyric and satiric, descriptive and poetic — and gradually was able to objectify points of view through realized characters. But *Don Juan* is not a satire; it is a transcript of the life the poet sees, sad truth self-revealed. A.B.F.

84-272. Hodgson, John A. *The Structures of CHILDE HAROLD III,* SIR, 18, 3, 1979, 363-82. The surface structure of *Childe Harold* III seems determined by alternating episodes of desire in the absence or presence of its objects. But while this suggests a dialectic, the poem actually reveals an anti-dialectic. As suggested by the controlling motifs of sword and fire, desire dies in the absence of its object while in the presence of that object it consumes the object or itself. Only in the areas of unambitious seeking of political freedom and domestic love does Byron allow for a medium of desire, a steady state. A.B.F.

84-273. Manning, Peter J. *DON JUAN and Byron's Imperceptiveness to the English Word,* SIR, 18, 2, 1979, 207-33. Eliot's criticism of Byron's language is based on a preference for symbolist, evocative poetry. But Byron's poetry stresses not the charged word but the relationship between words. This dynamic approach enables Byron to display the multiple functions of language and reveals the narrowness of Eliot's criticism. A.B.F.

84-274. Steffan, T.G. *From Cambridge to Missolonghi: Byron Letters at the University of Texas,* TQ, 14, 3, 1971, 6-66. The Byron manuscripts of the Miriam Lutcher Stark Library at the Univ. of Texas have already been the source of several books and studies on Byron. The current essay reprints 41 of the Byron letters (including three forgeries), which "have been selected to give a sampling of the range of Byron's ...correspondence," and to indicate the scope of the Stark collection. [Letters, with commentary and annotation, follow Steffan's introductory remarks.] J.H.R.

John Clare

84-275. Minor, Mark. *John Clare and the Methodists: A Reconsideration,* SIR, 19, 1, 1980, 31-50. In order to avoid offending his patrons, Clare suppressed any reference to his earlier association with the Methodists. During his spiritual crisis he turned to them again, but the evidence suggests that his interest did not last beyond 1824. A.B.F.

Samuel Taylor Coleridge

84-276. Brisman, Leslie. *Coleridge and the Supernatural,* SIR, 21, 2, 1982, 123-59. Coleridge uses *supernatural* to refer not to the miraculous but rather to the gift of Reason which is identified with the imagination. Reason allows the mind to achieve faith without logical proof, brings the gift of religious vision, and gives the power to interpret texts. It shows that miracles must be judged by the doctrine they confirm, not the doctrine by the miracle. The mariners in *The Rime of the Ancient Mariner* exemplify those who ask for signs from heaven. We must learn not to be blinded by the preternatural if the supernatural is to work through us. A.B.F.

84-277. Goodson, A.C. *Kubla's Construct,* SIR, 18, 3, 1979, 405-25. *Kubla Khan* as a whole is not representational. The poem reveals a system of parallel differences which are resolved — without a collapse of difference — in ll. 31-36. The language of the poem signifies relationally, not mimetically, and the order in the poem results from the differential function of language. In the third section the poem returns to a more representational convention. A.B.F.

84-278. Mellor, Anne K. *Coleridge's THIS LIME-TREE BOWER MY PRISON and the Categories of English Landscape,* SIR, 18, 2, 1979, 253-70. In *This LIme-Tree Bower My Prison* Coleridge guides his friends towards a picturesque view of nature and therefore away from the Enlightenment view of nature as rationally ordered. He then leads them up the hierarchy of aesthetic experience through the beautiful to the sublime. From an aesthetic perception of the sublime, he moves to a religious perception of a divine power that creates and animates both the landscape and man. The sublime for Coleridge is accompanied not by fear and terror, as Burke suggested, but by awe and joy. A.B.F.

84-279. Reed Arden. *Coleridge, the Sot, and the Prostitute: A Reading of THE FRIEND, Essay XIV,* SIR, 19, 1, 1980, 109-28. The narrator in Essay XIV of *The Friend* has the task of making *a priori* principles acceptable as moral guides through his use of language, principally metaphors and examples. But his argument repeatedly turns up exceptions, so that two opposing positions exist. Stressing the ability of man to improve his lot, the essay constantly acknowledges the ways in which man increases his misery, and rhetoric begins to undermine its own position. A.B.F.

84-280. Woodman, Ross. *Shaman, Poet, and Failed Initiate: Reflections on Romanticism and Jungian Psychology,* SIR, 19, 1, 1980, 51-82. *The Rime of the Ancient Mariner* is part of Coleridge's attempt to restore feeling to a world taken over by reason. The world which rejects the imagination becomes as "fixed and dead." But since the Mariner brings back only moral platitudes, he is a failed Shaman, for a Shaman is a healer who teaches man his supremacy over elemental powers. Romanticism failed in its effort to prove the truth of delusion and to give man a new level of consciousness. A.B.F.

See also 84-282.

Thomas De Quincey

84-281. Spector, Stephen J. *Thomas De Quincey: Self-effacing Autobiographer,* SIR, 18, 4, 1979, 501-20. In his autobiography De Quincey seems constantly to undermine his efforts to construct himself. Memories seem bound up with metaphors which disappear, so that memory undoes its own presence. The De Quincey who is represented is merely a metaphor, and whatever is delineated is simultaneously erased. A.B.F.

Joseph Henry Green

84-282. Jackson, H.J. *Coleridge's Collaborator, Joseph Henry Green,* SIR, 21, 2, 1982, 161-79. J.H. Green started as a pupil and amanuensis but with time he became Coleridge's collaborator in the development of his philosophical ideas. Coleridge assisted Green in preparing his lectures on anatomy. Green became Coleridge's literary executor; he helped to edit some of his manuscripts but failed to publish others because he considered them out of date. A.B.F.

William Hazlitt

84-283. Albrecht, W.P. *Hazlitt, Passion, and KING LEAR,* SEL, 18, 4, 1978, 611-24. Hazlitt valued the play chiefly for its passion, which he felt gave it the highest place in poetry. This passion is sustained chiefly by the internal drama of Lear's mind. Hazlitt finds that passion also generates the imagination to produce a woven texture of metaphors which creates a unique type of drama. B.S.W.

84-284. Albrecht, W.P. *Structure in Two of Hazlitt's Essays,* SIR, 21, 2, 1982, 181-90. Hazlitt's essays *On Going a Journey* and *Why Distant Objects Please* reveal a two-part structure in which the second part shows a reversal of the first. The second part substitutes a contrasting source of pleasure, and the two sources interact to define each other. A.B.F.

Leigh Hunt

84-285. Blainey, Ann. *The Wit in the Dungeon: Leigh Hunt in Surrey Gaol,* BI, No. 34, 1981, 9-14. During part of his two-year prison sentence for libel against the Prince Regent, Leigh Hunt had his wife and children with him, but the illness of the older child prevented their remaining. Letters between Hunt and his wife give insight into his life in prison and show that he coped with his problems at this time perhaps better than he ever would again. R.L.C.

John Keats

84-286. Humphrey, Judith. *The Poet Against Himself: A Reexamination of Keats's HYPERIONS,* MLS, 8, 1, 1977/78, 40-7. A single theme dominates both *Hyperion* and the *Fall of Hyperion,* despite the fact that a long critical tradition argues the inconsistency between the sections. The poet has shaped his material into a poetic whole, with every part revealing the poet against himself. Keats's desire for the necessary artistic detachment to fashion an epic of the *Hyperions* came into conflict with his deep personal concerns at the time of his work upon these poems. These tensions forced him, despite two attempts, to give up his epic design. E.L.S.

84-287. Stanton, Maura. *The Contemporaries of Keats,* P&C, 13, 3, 1982, 43-54. Donald Justice's remark (in a public lecture) that creative writing workshops exalt the contemporary at the expense of the past is doubtful when one considers the poetic career of Keats. Only when he ceased to emulate such contemporaries as Leigh Hunt and turned his attention to Milton and Shakespeare did he start to develop as a great poet. Nevertheless, Keats was not a mere imitator of previous poets; he used imagery, metaphor, sound, emotion, and poetic voice innovatively. Had he been taught in a workshop by Wordsworth, he might not have written many of his best poems. P.G.D.

Ann Radcliffe

84-288. Thomson, John. *Seasonal and Lighting Effects in Ann Radcliffe's Fiction,* AUMLA, No. 56, 1981, 191-200. Radcliffe used setting, season, and time of day to provide appropriate atmosphere and distinctiveness for her later novels. J.B.B.

Sir Walter Scott

84-289. Cline, C.L. *The Fate of Cassandra: The Newspaper War of 1821-22 and Sir Walter Scott,* TQ, 14, 4, 1971, 6-60. In March 1822 James Stewart of Dunearn, provoked by attacks on his reputation by Sir Alexander Boswell (some printed in the Tory newspaper *The Beacon* and some discovered unpublished), killed the journalist in a duel near Auchtertool, in Fifeshire. The events surrounding this duel "reflect the cultural, political, and journalistic state of Scotland" at the time, and the episode touched on the life of Sir Walter Scott. As one of 15 prominent Scotch Tories who secretly financed *The Beacon,* Scott had warned of the danger of placing the newspaper in the hands of inexperienced editors. D.S.B.

84-290. Cullinan, Mary. *History and Language in Scott's REDGAUNTLET,* SEL, 18, 4, 1978, 659-75. The novel illustrates both the ways history grows and the way it is envisioned by the human consciousness. The use of the editors Alan and Darsie and other narrators arouses in the reader's mind questions not just about the nature of history but about the use and misuse of language. Scott's treatment of history outlines his awareness of the lack of ideals and spiritual weakness of modern society. B.S.W.

84-291. Stein, Richard L. *Historical Fiction and the Implied Reader: Scott and Iser,* Novel, 14, 3, 1981, 213-31. Despite Iser's insistence on the indeterminancy of the text, he sometimes implies that the reader's freedom is limited by structures in the text. His concept of the reading process keeps drifting towards conventional textual exegesis. A reading of Scott shows that Iser's warning against interpretation as destroying the balance of a text is misguided, for here historical and political content must be perceived if we are to recognize the cautionary function of his tales of lost causes. There can be no indeterminancy in novels which constantly protest against misreading and unguided activity. Indeed, in *Waverley* the uncertainty of the reading process leads to very dangerous consequences. A.B.F.

Percy Bysshe Shelley

84-292. Duerksen, Roland A. *Shelley's Prometheus: Destroyer and Preserver,* SEL, 18, 4, 1978, 625-38. Shelley's Prometheus is both creator and destroyer; he symbolizes the revolutionary realization that calculation and violence are one and that only love is the basis of humanity. The development of Prometheus's character throughout the play shows his growth in realizing the creative power of love symbolized by his ultimate union with Asia. Shelley perceived that until Prometheus becomes the destroyer of Jupiter's power he will not be able to become the savior of humanity. B.S.W.

84-293. Peterfreund, Stuart. *Shelley, Monboddo, Vico, and the Language of Poetry,* Style, 15, 4, 1981, 382-400. Shelley founded his linguistic theories on Monboddo's *Of the Origin and Progress of Language* and on Vico's theory of knowledge as language. His linguistic theories appeared in the *New Monthly Magazine* in 1830, in an article entitled "Byron and Shelley on the Character of Hamlet." J.B.B.

84-294. Quint, David. *Representation and Ideology in THE TRIUMPH OF LIFE,* SEL, 18, 4, 1978, 639-57. "The deformation of the imaginative experience into ideology is both the subject and the intrinsic poetic process of *The Triumph of Life.*" An examination of the major literary texts used in the poem's allegory proves that the human mind is dominated and deformed by the central myths of Western civilization. Rousseau is the shape of the visionary imagination warning mankind against acceptance of dead forms of ideas. B.S.W.

84-295. Schulze, Earl. *The Dantean Quest of EPIPSYCHIDION,* SIR, 21, 2, 1982, 191-216. In *Epipsychidion* Shelley reshapes Dante's *Convivio* and *Vita Nuova* to fit his own intellectual, social, and literary situation. His debt to Dante is ironic since in reshaping the materials his meaning clashes with the original. The allusion to Dante clarifies Shelley's meaning, but none of Dante's meaning remains. The irony is clear when Shelley uses the *Purgatory* and then proceeds to attack marriage. His quest takes him into himself where he finds a divided and Narcissistic self in contrast to Dante's selfless lover. A.B.F.

84-296. Zimansky, Curt R. *Shelley's WANDERING JEW: Some Borrowings from Lewis and Radcliffe,* SEL, 18, 4, 1978, 597-609. In Canto III of the poem, the account of Satan's raising and the exorcism scene both show the influence of *The Monk.* Don Raymond's rescue of Agnes from the prioress owes a good deal to several novels by Mrs. Radcliffe. B.S.W.

Joanna Southcott

84-297. Wright, Eugene Patrick. *A Catalogue of the Joanna Southcott Collection at the University of Texas at Austin,* TQ, 12, 1, 1969, 145-288. [This is an annotated description of the collected published and unpublished writings, and miscellaneous effects, of the early 19th-century English visionary. Included is a biographical sketch of Southcott's life which traces her childhood proclivity toward the supernatural; her subsequent visitations by angels and devils; her later prophesies; and the evolution of the Southcottian movement, c. 1792, characterized by a belief in the imminent end of the world and a second virgin birth. The catalogue is divided into five parts: printed material by Southcott and others; ms. material such as Southcott's letters, notes, sermons, and notebooks; paintings of Southcott, most by Joseph Prescott; and photographs. There remains in England Joanna's *Box of Sealed Writings,* accessible only to the archbishop.] S.D.B.

William Wordsworth

84-298. Bahti, Timothy. *Figures of Interpretation, The Interpretation of Figures: A Reading of Wordsworth's DREAM OF THE ARAB,* SIR, 18, 4, 1979, 601-27. Hartman *(Wordsworth's Poetry, 1787-1814,* New Haven: Yale Univ. Pr., 1971) interprets the Simplon and Snowdon passages of *The Prelude* as indicating Wordsworth's view that imagination and nature were interchangeable in their resemblance to each other. But the relationship of mind and nature is mediated by rhetorical, textual constructs, and this makes a positive principle of identity impossible. The dream's quest is to separate knowledge from the text. A.B.F.

84-299. Bernstein, Gene M. *Lèvi-Strauss's TOTEMISM and Wordsworth's LYRICAL BALLADS,* SIR, 18, 3, 1979, 383-403. Wordsworth's imagery structures the *Lyrical Ballads* and defines the forms of morality. Metaphor distinguishes between nature and culture and between the natural and the human. Some of his poems are totemic in that their pictures of nature suggest by contrast the distressing state of society. The organic unity we find in his poems resembles the structuralist emphasis on wholeness, and as Lèvi-Strauss tries to understand the integration of man and nature, Wordsworth tries to effect it. A.B.F.

84-300. Chase, Cynthia. *The Accidents of Disfiguration: Limits to Literal and Rhetorical Reading in Book V of THE PRELUDE,* SIR, 18, 4, 1979, 547-65. The description in *Prelude* V of the recovery of the corpse from a lake shows the role of "accidents" in the writing and reading of literature. The account is in literal rather than figurative language. Yet faced with the problem of interpreting an accident and reading literal writing, Wordsworth concludes the passage with an explanation which restores metaphor since it is a later interpretation of the incident. The accident becomes a means by which the poet recognizes himself. A.B.F.

84-301. Kishel, Joseph F. *The "Analogy Passage" from Wordsworth's Five-Book PRELUDE,* SIR, 18, 2, 1979, 271-85. The analogy passage from MS. W was intended as a gloss on the ascent of Mount Snowdon in the five-book *Prelude.* But when Wordsworth began to question his own imaginative strength, he dropped this example of imaginative writing and wrote *about* the imagination instead, thus giving up one of the most interesting passages he had composed. A.B.F.

84-302. Macdonell, Diane C. *The Place of the Device of Expectation, or "Seeing through a Medium," in Book I of THE EXCURSION,* SIR, 18, 3, 1979, 427-51. Expectation is a device that the reader must comply with to produce a Wordsworthian text. The perceptual aspect of expectation is seeing through a medium, that is, getting a second account of a scene from a different point of view. The reader must seek duplicity of significance wherever possible. The reader must also find visual signs, though their opposition to the verbal will be mediated. A.B.F.

84-303. Thomson, Douglass H. *Wordsworth's Lucy of NUTTING,* SIR, 18, 2, 1979, 287-98. Lucy originally played a central part in *Nutting.* But since she came to embody his past experience, Wordsworth could not use her to objectify that experience, and she became an inappropriate audience for moral instruction. A.B.F.

Romantic British Poetry

84-304. Murray, Roger. *Poetry and Collocation,* Style, 14, 3, 1980, 216-34. Focussing around the seven most common poetic topics of the time — horror, pathos, love, idyll, war, childhood, and animals — a lexical examination of British poetry between 1780 and 1820 demonstrates that a period style had a strong influence on contemporary individual styles. J.B.B.

See also 84-465.

Romantic British General

See 84-19, 467.

BRITAIN IX. VICTORIAN

Matthew Arnold

84-305. Bidney, Martin. *Of the Devil's Party: Undetected Words of Milton's Satan in Arnold's DOVER BEACH,* VP, 20, 1, 1982, 85-9. *Dover Beach* has many Miltonic echoes in language and imagery. The world is seen as a lost Eden, once made beautiful by faith but now a joyless nightmare where love is the only hope but not an assured hope. A.B.F.

84-306. Dougherty, Charles T. *What Arnold Saw and Heard at LA GRANDE CHARTREUSE,* VP, 18, 4, 1980, 393-9. At the Grande Chartreuse it was probably the *pax brede,* not the Host, that Arnold saw pass from hand to hand, and probably at a dry mass. Since there was no midnight mass, the first service he saw at night may have been the Matins and Lauds. The next morning he could have attended the dry mass followed by the Mass itself. A.B.F.

84-307. Grob, Alan. *Arnold's MYCERINUS: The Fate of Pleasure,* VP, 20, 1, 1982, 1-20. When Mycerinus chooses hedonism in protest against the decree of the gods, he is exhibiting a typical Victorian movement from belief to disbelief. He decides that the gods are either indifferent or meaningless in the presence of a "tyrannous necessity." Since he acts not to assert the value of pleasure but out of heroic defiance, his behavior can be defined as romantic Prometheanism. He is presented not as a hedonist but as a Stoic, for Arnold was too tentative in his views to take a firm stance. A.B.F.

84-308. Leavy, Barbara Fass. *Iseult of Brittany: A New Interpretation of Matthew Arnold's Tristram and Iseult,* VP, 18, 1, 1980, 1-22. Iseult of Brittany, married to a Tristram whose sexual potency is ebbing, and viewing the world through a barred window, identifies in her fantasy with Vivian. For her, Vivian represents the sexuality which the conventional Victorian wife had to suppress and the freedom she has lost. Iseult's situation resembles that of Homer's Penelope and of the duchess in "The Church of Brou," and it is the reverse of Margaret's in *The Forsaken Merman*. Steadfast but frustrated, Iseult can express her own yearnings only by indirection in the stories she tells. A.B.F.

84-309. Schneider, Mary W. *The Lucretian Background of DOVER BEACH,* VP, 19, 2, 1981, 190-5. Arnold was deeply involved with Lucretius when he wrote *Dover Beach,* and the influence of Lucretius is apparent in the theme of strife, the determination to see reality without illusion, the emphasis on stoical fortitude, and the need for human fellowship. A.B.F.

See also 84-341.

Wilfred Scawen Blunt

84-310. Going, William T. *Blunt's ESTHER: The Making of a Sonnet Sequence,* VP, 20, 1, 1982, 63-72. Blunt wrote two blank verse and prose versions of *Esther* in 1866. It was not until the 1890's that he returned to this work and wrote the sonnet sequence which was published in 1892. There is no reason to assume an influence of Meredith's *Modern Love* on this work since the evidence indicates that Blunt did not see it until after his own sonnet sequence was published. A.B.F.

Anne Brontë

84-311. Willett, Flora Katherine. *Which Brontë was "Often Rebuked"? A Note Favouring Anne,* BST, 18, 2, 1982, 143-8. The poem *Stanzas* ("Often rebuked, yet always back returning") is Anne's not Emily's, as a close analysis of its contents shows. Its comparatively awkward artistry also suggests that it is Anne's. W.H.M.

Charlotte Brontë

84-312. Alexander, Christine. *Angria Revalued: Charlotte Brontë's Efforts to Free Herself from Her Juvenilia,* AUMLA, No. 53, 1980, 54-63. Brontë's early world of Angria provided an escape from her mundane world; however, believing the fantasy sinful, she attempted to bring her writings closer to reality. Her definite break with Angria came when, at the age of 23, she wrote "Farewell to Angria." "Ashworth" illustrates the conflict she felt between that time and the completion of her first mature work, *The Professor,* in 1846. J.B.B.

84-313. Bemelmans, Jos. *Some Neglected Responses to Charlotte Brontë's Novels,* BST, 18, 2, 1982, 120-7. Early reviews of Brontë's novels tried to explain the apparent moral discrepancy between her life and her writing, typically picturing her as artless Richard Holt Hutton produced the only useful criticism of that period. He opposed her romantic outpourings to seemingly more realistic and artistic novels with an effort to treat both modes fairly, but his criticism likely hurt Brontë's reputation in the next generation, which was less impressed by her romantic mode. W.H.M.

84-314. Berman, Ronald. *The Innocent Observer,* ChildL, 9, 1981, 40-50. The conflict of the ego with social circumstance is the essence of *David Copperfield* and *Jane Eyre*. Using the persona of the child, Dickens and Brontë anatomize the poisonous virtues of their society. W.B.

84-315. Peters, Margot. *An Unpublished Brontë Letter: The Second Edition of JANE EYRE,* BST, 18, 2, 1982, 115-19. In a letter of Jan. 13, 1848 to W.S. Williams at her publishers, Brontë declined requesting copies of the second edition of *Jane Eyre* for herself and reacted to the publisher's selection of notices from reviews of the novel. [Letter here reproduced in facsimile and transcribed.] W.H.M.

84-316. Pollard, Arthur. *The Seton-Gordon Brontë Letters,* BST, 18, 2, 1982, 101-14. Fifteen letters (here printed) written by Brontë to her publisher George Smith have been presented to the Brontë Society by Mrs. Elizabeth Seton-Gordon, Smith's granddaughter. Written between 1847 and 1854, they discuss both the novels he published for Charlotte and his investment of the proceeds on her behalf. W.H.M.

84-317. Pratt, Branwen Bailey. *Charlotte Brontë's THERE WAS ONCE A LITTLE GIRL: the Creative Process,* AI, 39, 1, 1982, 31-9. Brontë's juvenilia, thousands of pages written between ages 8 and 23, suggest childhood fantasies that persisted in her mature works. Although artistically naive, they are emotionally complex. Her earliest tale was written for her 5-year-old sister Anne. Charlotte mothered her orphaned siblings, as the protagonists of her later novels parented others. Her identity theme became that of the caretaker, the maternal figure. Jane Eyre, the motherless waif, grows up to become Rochester's protector. Shirley Keeldar proves stronger than her lover. Lucy Snow supports her lover and continues his school after his death. The book made for her sister foreshadows these later heroines who recuperate psychic losses, compensate for deprivations, and complete their mourning by internalizing the lost object. R.R.

See also 84-322.

Emily Brontë

84-318. Visick, Mary. *The Last of Gondal,* BST, 18, 2, 1982, 75-85. Brontë's occasional return to Gondal fantasy after *Wuthering Heights* shows some significant changes in her attitude to it. With the novel now clearly influencing Gondal, she goes beyond the earlier simple heroics of Gondal stories and complicates them with an awareness of class distinctions and a moral antipathy to cruelty in civil strife. The last Gondal poem, *Why ask to know what date, what clime?* (1848) may suggest "mortal despair" with life, or alternatively it may suggest a new concern with a "political and philosophical" outlook on life. W.H.M.

84-319. Wallace, Robert K. *Emily Brontë and Music: Haworth, Brussels, and Beethoven,* BST, 18, 2, 1982, 136-42. Brontë showed a marked development in playing piano music that "is consistently more demanding musically and spiritually" after her studying in Brussels. There were several concerts featuring Beethoven's music while she was there. She studied that music in an eight-volume anthology, *The Musical Library,* after her return to Haworth, and it influenced *Wuthering Heights* [in unspecified ways.] W.H.M.

The Brontës

84-320. Klaus, Meredith. *A Brontë Reading List, 1982,* BST, 18, 2, 1982, 152-6. [A list of editions and criticism from 1980, 1981 and 1982 under the Headings "Books", "Editions", "Reprints", "Sections in Books", "Book Reviews", "Miscellaneous", and "Articles" (some annotated).] W.H.M.

84-321. Lane, Margaret. *The Brontës go to London,* BST, 18, 2, 1982, 88-100. Branwell, Charlotte, Emily, Anne and their father paid various visits to London between 1835 and 1853, sometimes en route to Brussels. The train journey (for the 1842 and later trips) was tiring, and the Chapter Coffee House where they stayed (near St. Paul's) a relic of the past. Charlotte's late visits with her publisher, George Smith, were exhausting but interesting and rewarding. W.H.M.

84-322. Pollin, Burton R. *More Contemporary American Reviews of Books by the Brontës,* BST, 18, 2, 1982, 128-35. Jeremiah Eames Rankin, a teacher who was to become a Congregational minister, reviewed *Jane Eyre, The Tenant of Wildfell Hall,* and the *Poems* for the *Pictorial National Library* of Boston (II. 45-47, Jan. 1849). His review (here reprinted) shows considerable enthusiasm for *Jane Eyre* in particular, along with concern for the moral excesses of Rochester and Jane's marriage to him. [Seventeen other early reviews, one no longer extant, are listed and annotated.] W.H.M.

84-323. *Gifts and Other Additions to the Museum and Library,* BST, 18, 2, 1982, 177-80. [A list of gifts, mostly books, acquired since the previous issue of *BST.]* W.H.M.

Elizabeth Barrett Browning

84-324. Donaldson, Sandra. *"Motherhood's Advent in Power": Elizabeth Barrett Browning's Poems about Motherhood,* VP, 18, 1, 1980, 51-60. The poems on motherhood which Browning wrote before her marriage were naive and conventional. After the birth of her son, her poems on children showed more complex understanding of the problems of bereavement, childhood, and parenthood. A.B.F.

84-325. Gelpi, Barbara Charlesworth. *AURORA LEIGH: The Vocation of the Woman Poet,* VP, 19, 1, 1981, 35-48. The imagery of *Aurora Leigh* makes it clear that Aurora rejects herself as a woman and tries to identify herself with masculinity. Only in this way does she imagine it possible to succeed as a poet. Towards the end she learns to accept womanhood, and then she can recognize her feelings for Romney. A.B.F.

Robert Browning

84-326. Bornstein, George. *The Structure of Browning's PICTOR IGNOTUS,* VP, 19, 1, 1981, 65-72. The intricate psychological structure of Browning's *Pictor Ignotus* makes it deserving of greater critical esteem than it has had. A.B.F.

84-327. Dale, Peter Allan. *PARACELSUS and SORDELLO: Trying the Stuff of Language,* VP, 18, 4, 1980, 359-69. Browning saw language as a problem which could make it more difficult for the poet to communicate. The poet must constantly test changing speech forms and create new ones to replace those that are inadequate. Browning may have been testing language when he disrupted normal syntax, and his aim may have been to try to communicate through some means other than the purely intellectual. A.B.F.

84-328. Gibson, Mary Ellis. *The Poetry of Struggle: Browning's style and THE PARLEYING WITH GERARD DE LAIRESSE,* VP, 19, 3, 1981, 225-42. As the obstruction of the prism shows the colors in white light, so Browning felt the impediments which the Romantics rejected from poetry gave his work poetic strength. Inspiration is won by the struggle with resistant matter; it does not come spontaneously. Those who seek pure beauty miss a great deal of reality. Poetry creates beauty not through fancy but through concern with the "daily and undignified" in which it learns to see the soul. A.B.F.

84-329. Joyce, John J. *Music's Ternary Form as Organizing Principle for Monologues II-XI of Robert Browning's THE RING AND THE BOOK,* VP, 18, 3, 1980, 301-8. Books II-XI of *The Ring and the Book* are organized according to the ternary form in music: II-IV, V-VII, and VIII-X are A-B-A', while XI is the coda. The coda offers a completing statement for the earlier books but also introduces important new material. A.B.F.

84-330. Schwarz, Daniel R. *Browning's Version of Modern Love: BAD DREAMS,* VP, 18, 4, 1980, 400-6. *Bad Dreams,* which suggests how dreams reflect and shape waking life, may also suggest an analogy between the dreamer and the artist. It expresses some of Browning's deepest fears in its exploration of the potential for violence and cruelty in people and in its examination of the struggle between art and nature. A.B.F.

84-331. Strickland, Edward. *The Conclusion of Browning's CHILDE ROLAND TO THE DARK TOWER CAME,* VP, 19, 3, 1981, 299-301. The conclusion of *Childe Roland* is triumphant, not defeatist. In the face of the achievement of his predecessors, Browning expresses his feeling that he has joined the brotherhood and become a knight. He has succeeded in that he dared to make the journey. A.B.F.

84-332. Weissman, Judith. *Women Without Meaning: Browning's Feminism,* MQ, 23, 2, 1982, 200-14. Browning's women are neither representative types of dichotomous qualities — good/evil, pure/unpure — nor monitors of Victorian morality. Instead, they are uniquely independent and truly human, especially in comparison to earlier 19th-century types. C.B.

84-333. Wilt, Judith. *The Laughter of Caponsacchi,* VP, 18, 4, 1980, 337-57. Laughter in all its forms is one of the most important clues Browning uses to reveal his characters. Where Guido resorts to the laughter that grins back at death, Caponsacchi's is the laughter that corrects. Attacking the judges for their laughter when he first told his story, he now sees himself as a fool, a failed St. George, and his laughter is that of the man who must accept failure and continue to live. A.B.F.

Samuel Butler

84-334. Gounelas, Ruth. *Samuel Butler, Homeopathy, and the Unity of Opposing Principles,* AUMLA, No. 53, 1980, 25-41. Butler's condemnation, in many of his works, of ill health resulted primarily from his belief in homeopathy. In his work on mind and matter, he foresaw many aspects of psychology and psychiatry, including the modern practice of psychiatry as a science. He did not believe, though, in any one theory or practice, but in a blending of methods. J.B.B.

Sir Thomas Hull Caine

See 84-428.

Thomas Carlyle

84-335. Stein, Richard L. *Midas and The Bell-Jar: Carlyle's Poetics of History,* VN, No. 58, 1980, 5-9. Carlyle's poetics reduce "the complexities of contemporary politics to absolute moral alternatives." Specific measures are not proposed. All solutions begin within the individual. The Midas myth in *Past and Present* points out the repetition of historical patterns, "spiritual freedom and the danger of its abuse," and the retribution following violation of the laws of nature. The shattering of the glass bell, a spiritual action, in *Signs of the Times* indicates the possibility of freedom from subjugation to mechanism. D.H.C.

Lewis Carroll

84-336. Bokem, Hilda. *Alice's Adventures with Altemus (and Vice Versa),* PBSA, 73, 4, 1979, 423-42. From 1895 to 1933, the Henry Altemus Co. produced around 29 different editions of *Alice* and *Through the Looking-Glass* and announced the titles about 275 times with no indication of internal differences in the editions. (Bibliography.) J.B.B.

84-337. Cixous, Hélène. *Introduction to Lewis Carroll's THROUGH THE LOOKING GLASS and THE HUNTING OF THE SNARK,* NLH, 13, 2, 1982, 231-51. The French translation of Carroll's works by Henri Parisot in 1971 inevitably loses some of the wordplay. The sonorous echoes and redundancies of the rhymes are more whimsical in English. The French, with its Alexandrine basis, seems more conventional. The text slips as if Carroll had been a prophetic deconstructionist, refusing to constitute the status of the subject, all of whose questions go unanswered. The story, whose precise moves have all been predetermined by the chessboard, is deflected, interrupted and frustrated. It is checkmated or defeated by its own laws. It is as if Dodgson were contradicting Carroll, as Tweedledum is arguing with Tweedledee. It becomes increasingly indeterminate whose dream this is. R.R.

84-338. Hancher, Michael. *The Placement of Tenniel's ALICE Illustrations,* HarvLB, 30, 3, 1982, 237-52. Nearly all reprints ignore the careful juxtaposition of illustration with text. (Illus). B.Y.F.

Arthur Hugh Clough

84-339. Jeske, Jeffrey M. *Clough's MARI MAGNO: A Reassessment,* VP, 20, 1, 1982, 21-32. In *Mari Magno,* Clough uses a Chaucerian technique to present the conflict between a detached search for transcendent values and an ethic of involvement in the world. But since the storytellers do not accept the values their tales profess, there is an inner conflict between the teller and the tale. The work is to be seen as investigative, detailing the inner conflicts of human beings without offering resolutions. A.B.F.

84-340. Micklus, Robert. *A Voyage of Juxtapositions: The Dynamic World of AMOURS DE VOYAGE,* VP, 18, 4, 1980, 407-14. In *Amours de Voyage* Clough uses juxtaposition to show the differences among his characters and to discourage a limited point of view by showing life's complexities. It clarifies the difference between ambiguity and chaos, and it shows the vanity of pursuing the absolute. A.B.F.

84-341. Weinstock, Donald J. *SAY NOT WE ARE ON A DARKLING PLAIN: Clough's Rejoinder to DOVER BEACH,* VP, 19, 1, 1981, 73-80. Internal evidence argues that Clough had seen Arnold's *Dover Beach* before writing *Say not the struggle nought availeth.* This means that Arnold must have composed his poem by 1849. A.B.F.

Henry Cole

84-342. Summerfield, Geoffrey. *The Making of THE HOME TREASURY,* ChildL, 8, 1980, 35-52. In the early 1840's *The Home Treasury* of "Felix Summerly" (Henry Cole) marked the emergence of emphatically non-didactic works for children. It helped establish such books as worthy of serious acceptance, and raised the standard of the printing, illustration and production of children's books. W.B.

Charles Dickens

84-343. Brueck, Katherine T. *Poverty and Villainy in OLIVER TWIST: Unraveling and Paradox,* DSN, 12, 3, 1981, 66-70. The reluctance of some modern critics to regard the criminal in *Oliver Twist* with condemnation is at odds with Dickens's intentions and his text. Dickens, as his preface says, intended to make the criminals repugnant. The indigence of the criminals is a poverty reflecting poetic justice, not a cause of their criminality. Dickens treats criminals in the novel with neither humor nor compassion. The wretched condition and environment of Bill Sikes deteriorates as his immorality increases. Fagin's vile milieu is a metaphor for ethical decline. The guilt-ridden Nancy deplores her moral degradation and her poverty as if they were a single condition. Dickens treats Bumble's actions with satiric comedy. He pities Oliver, but not Fagin's criminal gang. L.J.D.

84-344. Clipper, Lawrence J. *The Blacking Warehouse Experience Again: Another View,* DSN, 12, 3, 1981, 77-80. Important as the experience of the blacking warehouse must have been to the young Dickens, there must have been conterbalancing elements within that experience that explain why Dickens did not become utterly embittered and psychologically paralyzed. Dickens's lucky release from Warren's has not been sufficiently stressed. Dickens spent no more than four months and three weeks at Warren's, no less than three months. His sudden reversal of fortune made him a comic writer, an inventor of "happy" and miraculous rescues such as that which came to him with the death of his grandmother at an opportune time. L.J.D.

84-345. Clipper, Lawrence J. *Release from the Marshalsea and Warren's: A Reply,* DSN, 13, 3, 1982, 74-6. David Paroissien's *Rejoinder (DSN,* 13:3 (1982) [see *AES* item 84-361]) does not affect the facts that Dickens's stay at Warren's was of short duration and that his release was apparently sudden. Easson's argument that insolvency proceedings, not the legacy, allowed John Dickens's release is in some respects unsatisfactory. John Dickens would not have pled insolvency and thus risked his job and pension. In fact, he retained both. The legacy paid Dickens's debts, although John himself did not handle the money. And Paroissien ignores the fact that a large payment was made on John's account, a payment at odds with the insolvency procedure. Easson's case is not proved. L.J.D.

84-346. Cohn, Alan M., and K.K. Collins. *The Dickens Checklist,* DSN, 12, 3, 1981, 94-6. [This is an annotated list of recently published and performed Dickens material.] L.J.D.

84-347. Cohn, Alan M., and K.K. Collins. *The Dickens Checklist,* DSN, 12, 4, 1981, 123-5. [This is an annotated list of recently published and performed Dickens material.] L.J.D.

84-348. Cohn, Alan M., and K.K. Collins. *The Dickens Checklist,* DSN, 13, 1, 1982, 27-30. [This is an annotated list of recently published and performed Dickens material.] L.J.D.

84-349. Cohn, Alan M., and K.K. Collins. *The Dickens Checklist,* DSN, 13, 2, 1982, 60-4. [This is an annotated list of recently published and performed Dickens material.] L.J.D.

84-350. Cohn, Alan M., and K.K. Collins. *The Dickens Checklist,* DSN, 13, 3, 1982, 93-6. [This is an annotated list of recently published and performed Dickens material.] L.J.D.

84-351. Collins, Angus P. *A Rhetorical Use of the "Fancy" in OUR MUTUAL FRIEND,* DSN, 12, 4, 1981, 108-10. Wrayburn's heightened imaginative activity, his tendency to "fancy," is presented as a sure sign of his moral worth. To Dickens, consciousness and conscience are inseparable. There is a saving touch of romance in Pleasant Riderhood. Bella Wilfer, spoilt as she is, is still capable of imaginative and improvisatory visions. Harmon's bride enters a house in which fancy, not Mammon, predominates. The fancy, the ground of the moral imagination, regenerates and renews. L.J.D.

84-352. Fleissner, Robert F. *"Fancy's (K)nell" Retolled*, DSN, 13, 3, 1982, 76-9. Loralee MacPike's survey of criticism of Dickens's *Old Curiosity Shop [DSN,* 12:2, 12:3 (1981) (see *AES* items 83-340, 84-358)] ignores the influence of Little Nell on German literature and on Lewis Carroll. It also ignores her relationship with Shakespeare's Cordelia. Dickens, unsatisfied with Cordelia's end, offered Nell. This idea is unpopular because it makes Dickens an imitator. The Nell-Mary Hogarth link, despite Dickens's denial of any real life model for Nell, is another motive for ignoring the Shakespearean source. L.J.D.

84-353. Hirsh, Gordon D. *A Psychoanalytic Rereading of DAVID COPPERFIELD*, VN, No. 58, 1980, 1-5. *David Copperfield* is a novel of "separation and loss." Beginning with the separation from his mother, David is repeatedly exposed to losses of love, love object, and self-esteem. Loss in the novel extends to Mr. Wickfield, Aunt Betsey, Peggotty, and others. The ability to overcome separation is the central concern of the novel. David transcends loss by running to Aunt Betsey, overcoming grief, courting Agnes, and writing. His maturation is limited (e.g., his reserved attitude toward Little Emily and his maternal identification of Agnes). D.H.C.

84-354. Hirshfield, Claire. *HARD TIMES and the Teacher of History: An Interdisciplinary Approach*, DSN, 13, 2, 1982, 33-8. Dickens's *Hard Times* was successfully used as the primary text in a required survey course in history. The novel helped make abstractions vivid and tangible. Social class, environmental pollution, the impact of industrialization on family life, the long history of feminism — all these concepts were made accessible to students who studied history with this novel as their primary text. L.J.D.

84-355. Hollington, Michael. *Dickens and Grotesque Art*, DSN, 13, 1, 1982, 5-11. Dickens brought the ancient tradition of the fantastic in art from Gothic Germany and Italy into Britain. He sensed that the grotesque was popular and anticlassical, satiric and subversive, and expressive of the necessity of historical change. The grotesque could express the paradox of the repulsive attractiveness of a person or place. Suppression of the imagination entails grotesque deformation of personality. Dickens's art is related to a long European tradition. The gargoyle in Chalk Church, which fascinated him, is bodiless, a "nobody," as is Captain Nemo. That social ills are "nobody's fault" is a popular tradition. The grotesque is also related to phrenology, to the ancient bestiary, and to the ability of language to express paradoxical and unexpected relationships. L.J.D.

84-356. Kelly, Mary Ann. *Imagination, Fantasy, and Memory in LITTLE DORRIT*, DSN, 13, 2, 1982, 48-50. Most of the characters in *Little Dorrit* seem to be floating without anchors or to be lost in a labyrinth. Little Dorrit, because she has an imagination and a sense of loyalty to and affection for her past, has an inner life and the strength to persevere in a desolate world. She cherishes her memories and cultivates, not appearances, but her inner life. Her father, and others, reject their memories. Amy retains her ability to wonder. She is Dickens's example of how strength under hardship may be achieved. L.J.D.

84-357. MacPike, Loralee. *"Fancy's (K)nell Retolled": A Reply*, DSN, 13, 3, 1982, 79-80. The general nature of the survey of criticism of Dickens's *Old Curiosity Shop* required omission of specific essays, including those of Robert Fleissner and Jerome Meckier. Both critics have made significant points. In the second part of the survey *(DSN,* 12:3 [see *AES* item 84-358]), there is an error in the publication data for Robert Patten's essay. It appeared in *Dickens the Craftsman: Strategies of Presentation*, ed. Robert B. Partlow, Jr. (Carbondale: Southern Illinois Univ. Pr., 1970), 44-64. L.J.D.

84-358. MacPike, Loralee. *"The Old Curiosity Shape": Changing Views of Little Nell (part II)*, DSN, 12, 3, 1981, 70-6. The tenor of Dickens criticism shifted abruptly in the first two decades of the 20th century. Critics found the newly translated Russians doing what Dickens failed to do. Aldous Huxley attacked the vulgarity and sentimentality of Little Nell. Others defended her, and Dickens. After Edmund Wilson and Jack Lindsay brought psychological insights and a new seriousness to bear on Dickens, Nell was seen as an index of her creator's inner distress. But Nell was also increasingly understood functionally, her death necessitated by the novel's meaning. Mark Spilka's comparison of *The Old Curiosity Shop* with Erich Segal's *Love Story*, a facile and confused essay, continued the old attempt to evade the novel's emotional power. L.J.D.

84-359. Marlow, James E. *Sir John Franklin, Mr. Charles Dickens, and the Solitary Monster,* DSN, 12, 4, 1981, 97-103. Allusions to cannibalism are more explicit and realistic in Dickens's work after the disappearance of Sir John Franklin's Arctic expedition. Dickens, a great reader of the literature of exploration, followed the Franklin case closely. Rumors and reports that cannibalism had occurred brought energetic refutation from Dickens. He published several articles on the case, and called for further official investigation. If English gentlemen could become cannibals, if such was human nature, Dickens's hopes for progress and faith in civilization could not stand. The subject underlay Dickens's intensity in his performances of *The Frozen Deep.* His prologue to that play praises Franklin. L.J.D.

84-360. Metz, Nancy Aycock. *Physican as Cliché and as Character,* DSN, 13, 2, 1982, 38-42. Dickens's famous physician, in the opening of Book II, ch. 25, of *Little Dorrit,* echoes an earlier essay, by F.A. Sala, in *Household Words.* While both portraits derive from a regenerated cultural stereotype, Dickens's version is a rhetorical and imaginative triumph. Its narrative voice is wonderfully various and suggestive. Dickens cares more for the physician's power than for his morality. He is kin to Jaggers. Dickens's lack of concrete detail is more discomforting, his ambiguous and discordant allusions more powerful, than Sala's manipulation of the conventions of melodrama. L.J.D.

84-361. Paroissien, David. *Release from the Marshalsea and Warren's: A Rejoinder,* DSN, 13, 3, 1982, 71-4. Lawrence Clipper's article *(The Blacking Warehouse Experience Again: Another View, DSN,* 12:3 (1981), 77-80 [see *AES* item 84-344]) is based on the assumption that John Dickens's release from prison came as a result of his legacy. But Angus Easson, in *The Dickensian* 67 (Jan. 1971), showed that Dickens's release came through insolvency proceedings. There was no sudden influx of money but a humiliating public demonstration of insolvency. This widespread misunderstanding can be traced to John Forster, although the Autobiographical Fragment he supplied describes how young Charles underwent an official inspection as part of the insolvency proceedings. Such proceedings appear in Dickens's fiction. L.J.D.

84-362. Schroeder, Natalie. *Echoes of PARADISE LOST in THE MYSTERY OF EDWIN DROOD,* DSN, 13, 2, 1982, 42-7. Echoes of *Paradise Lost* permeate *Edwin Drood.* John Jasper is Dickens's version of Milton's Satan. Jasper envies the happiness of others. He is an ambitious and vengeful demon. His hell is a dark London opium den in which flames flare. He lives in darkness, carrying the pains of hell within him. He confuses Rosa's reason, as the snake confuses Eve's. In contrast to the Miltonic motifs in *Pickwick Papers,* the Edens of *Edwin Drood* are postlapsarian. L.J.D.

84-363. Shelden, Michael. *Dickens, THE CHIMES, and The Anti-Corn Law League,* VS, 25, 3, 1982, 329-53. *The Chimes* was Dickens's first attempt to give an entire work of fiction a single and coherent political philosophy — free-trade radicalism. Dickens's interest in that cause began with three satiric poems for a radical weekly in 1841. In 1844 he sent the *Morning Chronicle* an essay on the failure of protectionism, and began to plan his own newspaper. His *Daily News* became the leading forum for the Anti-Corn Law League. *The Chimes*'s villain is not the industrialist, but free-trade's nemesis, the greedy, aristocratic, and protectionist, landlord. Critics have not seen how, from *The Chimes* to *Little Dorrit,* Dickens's view of past and present differed from Carlyle's. [Illus. by a drawing of Dickens reading *The Chimes.]* L.J.D.

84-364. Stone, Harry. *Fairy Tales and Ogres: Dickens' Imagination and DAVID COPPERFIELD,* Criticism, 6, 4, 1964, 324-30. By studying the interlacing of fairy tale motifs and episodes in *David Copperfield,* one can discover to what extent Dickens was influenced by them, and appreciate the author's "double vision" which unites the "magical and mundane." Betsey Trotwood is the epitome of the fairy godmother, yet she is "not a fairy tale abstraction," but a real, believable character. The clothing-dealer episode presents us with another believable character who exhibits the behavior of an ogre and epitomizes the bestiality with which David has to contend. By viewing *David Copperfield* from a fairy tale perspective, the reader comes to understand the importance of scenes which before may have seemed simply humorous or inconsequential. R.C.L.

84-365. Taylor, Anya. *Devoured Hearts in GREAT EXPECTATIONS,* DSN, 13, 3, 1982, 65-71. Images of eating and being eaten pervade the early chapters of Dickens's *Great Expectations.* Pip is repeatedly referred to as the food of others. Pumblechook, and later Orlick, Jaggers, and Magwitch, threaten to cook and eviscerate him. Satis House continues the fairy tale of devouring. Miss Havisham and Estella steal Pip's heart. He is truly "disheartened." Pip's energetic actions, after Magwitch's return, are belied by all that has made him a man without a heart. The novel's ending is untrue to its sanguinary core. L.J.D.

84-366. Thurin, Susan Schoenbauer. *The Relationship Between Dora and Agnes,* DSN, 12, 4, 1981, 103-8. *David Copperfield* is unconventional in its division of feminine attributes among two antithetic characters, both of whom the hero marries. Dora is the bride of the flesh, Agnes of the soul. David seems to need his relationship with both women and to be endorsed by each of them. Their relationship is strangely erotic. The potential destructiveness of sexuality, a trace of sadism in David, and his egocentrism are obscured by the generosity of the two wives. Together they educate David and satisfy Dickens's ideal of marriage. L.J.D.

See also 84-314.

Sir Arthur Conan Doyle

84-367. Arbagi, Martin. *RADIX LINGUAE CORNUBIENSIS: Holmes and the Chaldean Roots of Cornish,* BakSJ, 32, 1, 1982, 11-15. Holmes's reasons for being in Cornwall are incredible. An analysis of the facts (Chaldean, German books on linguistics, Boers) suggests that he was actually there in *The Devil's Root* to protect England from an invasion of German spies. (Illus.) T.W.R.

84-368. Black, Stephen M. *Was Watson, Watson?,* BakSJ, 30, 2, 1980, 86-93. Watson is notable for his absent-mindedness, his confusion of dates, timetables, and the like. The cause was guilt: he was actually not Dr. Watson at all but "Murray" the faithful orderly mentioned by the narrator. In turn this Murray was actually Private Henry Murrell, who assumed Watson's identity after the Battle of Maiwand when the real medico had been killed. T.W.R.

84-369. Drake, Dana B. *Miguel de Cervantes Saavedra and A. Conan Doyle,* BakSJ, 32, 2, 1982, 73-7. There are many similarities between Holmes/Don Quijote and Watson/Sancho. Futhermore, both Cervantes and Doyle used similar techniques — e.g., both the Don and Holmes are aware that their exploits have been and are being recorded and published, and both authors are guilty of (contrived?) carelessness. T.W.R.

84-370. Ely, John W., Jr. *"There Was Not a Finer Lad in the Regiment",* BakSJ, 32, 2, 1982, 82-7. The confusion about Watson's wound (in shoulder? arm?) can be cleared up if one hypothesizes a battle earlier than Maiwand in which the doctor received the leg wound — a battle about which Watson was ashamed and therefore did not mention. Records indicate that one of the survivors of the Battle of the Little Big Horn (1876) was a James Watson (and in one tale, *The Man With the Twisted Lip,* Mrs. Watson calls her husband James), an Englishman short of stature. It is possible that both Holmes and Watson were in America in 1876. T.W.R.

84-371. Estleman, Loren D. *Was Sherlock Holmes the Shadow?,* BakSJ, 32, 1, 1982, 36-9. The Shadow, the creation of Walter B. Gibson, made his appearance shortly after Holmes made his "last bow." There are many parallels between the two detectives or crime-fighters, though the Shadow's methods differed. Perhaps Watson was Burbank, who relayed the Shadow's instructions to his adherents. Only the Shadow knows. (Illus.) T.W.R.

84-372. Faurot, R.M. *"Cut Out the Poetry, Watson",* BakSJ, 30, 2, 1980, 77-82. In *The Retired Colourman,* Holmes curtly tells his amanuensis to stop providing him with impressions and just to give the facts. An analysis of Watson's style indicates that he was fond of word-painting. When Holmes takes pen in hand, as in *The Blanched Soldier* and *The Lion's Mane,* the style is noticeably leaner. However, in the former tale, he laments Watson's absence and the ability of the doctor to make the facts of crime into "a prodigy." T.W.R.

84-373. Groome, Harry C., Jr. *Watson, Plagiarist,* BakSj, 30, 2, 1980, 102-3. Though Holmes ridicules Poe's Dupin as a "very inferior fellow — showy and superficial," Watson borrowed motifs from *The Gold Bug,* which has details that turn up, in slightly different forms, in Doyle's tales *The Musgrave Ritual* and

The Dancing Men — finding treasure by means of a map and obscurely worded instructions, and the use of substitution cipher. T.W.R.

84-374. Harris, Bruce. *Did Sherlock Holmes Kill Charles Augustus Milverton?,* BakSJ, 32, 1, 1982, 45-7. Unhappily, the facts in the Milverton case point to Holmes having killed the blackmailer, probably because the villain had incriminating letters from the detective — and probably, too, because Holmes had been engaged in a homosexual affair with the scoundrel. T.W.R.

84-375. Herzog, Evelyn A. *Sherlock Holmes: Grit in a Sensitive Instrument,* BakSJ, 32, 2, 1982, 89. The play, *Grit in a Sensitive Instrument,* written by and starring Paul Singleton, portrays the young Sherlock before his meeting with Watson. "We come to admire him less without loving him more; the play does not provide enough insight into Holmes's humanity to justify the sacrifice." T.W.R.

84-376. Katz, Robert S. *Doctor Watson — A Man of Mediocre Qualifications?,* BakSJ, 30, 2, 1980, 75-6. In *The Dying Detective,* Holmes deceives Watson and in the process finds it necessary to call into question the doctor's qualifications. All other evidence indicates that Watson was well trained in medicine: he had an M.D. (London), obtainable only upon the submission of a distinguished thesis. His interests, indicated in other tales, suggest that he wrote on neuropathology. T.W.R.

84-377. Kiser, J. David. *A Case of Identity: Was Watson Jephson?,* BakSJ, 30, 2, 1980, 98. In *A Study in Scarlet,* reference is made to a previously published *Reminiscences of John H. Watson, M.D.* No book with such a title can be discovered. However, in the Jan. 1884 issue of the *Cornhill Magazine,* Doyle published his edited version of the reminiscences of one J. Habukuk Jephson, an American doctor wounded in the leg at Antietam and carried from the field by one Murray. The similarity in the names and events suggests that Jephson and Watson are one and the same. T.W.R.

84-378. Lellenberg, Jon L., and W.O.G. Lofts. *John H(eron) Watson, M.D.,* BakSJ, 30, 2, 1980, 83-5. In a privately distributed essay, Jay Finley Christ wrote that a possible model for Watson was Dr. Patrick Heron Watson. Further comparison discovers that the two had much in common: the real Watson was an associate of Dr. Bell, the Holmes model; he had army service; and he was interested in forensic medicine. Perhaps the literary Watson's middle initial stood for Heron, in honor of his prototype. T.W.R.

84-379. Moss, Robert A. *A Research Into The Coal-Tar Derivatives,* BakSJ, 32, 1, 1982, 40-2. In the *Empty House,* Holmes is said to have spent some months in Montpellier doing chemical research on coal-tar derivatives. This claim has been dismissed as "windy, grandiose, and so diffuse as to be potentially devoid of meaning." However, it is likely that Holmes was interested in the effect of coal-tar on occupations which brought the workman into contact with the substance (for he was interested in other occupational circumstances and effects), particularly chimney-sweeper's cancer (testicular), which had been attributed to contact with soot. Probably Holmes was satisfied to conclude his experiments with the isolation of the substance and did not proceed to link the presumed carcinogen with the actual induction of a tumor. T.W.R.

84-380. Oppenheim, David. *John H. Watson, M.D. — neurologist: the World's First Consulting Psychiatrist,* BakSJ, 30, 2, 1980, 99-101. Watson was a specialist in neurology and he acted as Holmes's analyst, though the term had not been invented yet. In return for Watson's counsel, the detective shared his cases with him. Watson uses over 400 different adjectives to describe his friend, and no one without psychiatric interests and training could have the analytical skill to observe such variety in a single patient. Holmes's sarcasm directed at Watson is typical of the aggression that patients feel toward their analysts. T.W.R.

84-381. Parker, Pierson. *Jezail, Jezail,* BakSJ, 30, 2, 1980, 70-4. In the Holmes stories, Watson's wound seems to move from shoulder to leg. Jigsaw evidence indicates that there were two wounds, one acquired in Afghanistan, the other in a later tour of duty in India, both from Jezail bullets. T.W.R.

84-382. Ravin, James G. *Did Watson Really Write the Canon?,* BakSJ, 30, 2, 1980, 94-5. The inconsistencies in the Holmes stories suggest multiple authorship. The best candidate for a co-Watson is Rudyard Kipling, whose background and desire to experiment with short fiction make his co-authorship likely. T.W.R.

84-383. Robinson, Robert E. *Exit James Moriarty — Enter the Telephone Company,* BakSJ, 32, 1, 1982, 20-4. Sherlock Holmes is averse to using the telephone, preferring the telegraph or the visit in person. There is a connection between Alexander Graham Bell and Dr. Joseph Bell, Conan Doyle's mentor in Edinburgh, and a model for Holmes; further, Dr. Bell is to be identified with Professor Moriarty. Holmes was afraid to use the telephone, until after Moriarty's demise, because he feared wire-tapping. T.W.R.

84-384. Schweickert, William P. *Will the Real Stanley Hopkins Please Stand Up!,* BakSJ, 32, 2, 1982, 78-82. Hopkins is the only Scotland Yard professional whom Holmes respects. It has been conjectured that he was actually Holmes's son (hence the identity of initials), but in view of the fact that the Master was only 9 or 10 at the time of Hopkins's conception, the paternity is unlikely. However, it is possible that the inspector was the son of Sherlock's brother Sherrinford — a conjecture that would preserve the identity of initials. T.W.R.

84-385. Silk, Eric. *Watson, As Seen By Uncle Percy,* BakSJ, 30, 2, 1980, 110-11. [A pastiche in which the author's uncle encounters Watson at the Criteron Bar just before the doctor meets young Stamford, who introduces him to Sherlock Holmes. Percy remembers Watson as vapid and mindless.] T.W.R.

84-386. Umansky, Harlan L. *An Adventure in "Wild Surmise",* BakSJ, 32, 1, 1982, 25-9. The American flashbacks in *A Study in Scarlet* and *The Valley of Fear* must be attributed to Conan Doyle, not to Watson. The other writings of the "literary executor" show a romanticism quite like that of the retrospective sections in the Holmes tales. The errors and misconceptions should also be attributed to Conan Doyle, not Watson. T.W.R.

84-387. Warner, Richard S. *To Simpson — A Canonical Hero,* BakSJ, 32, 1, 1982, 16-19. The young Simpson, an "irregular" in the *Crooked Man,* is identical with Baldy Simpson, the soldier in *The Blanched Soldier.* T.W.R.

84-388. Waterhouse, William C. *Holmes and the Buffalo,* BakSJ, 32, 1, 1982, 48-9. A couple of times Holmes laments the fact that bystanders or the police have trodden the mud (which, without their presence, might have revealed footprints), like a herd of buffaloes. This has been construed to indicate the detective's familiarity with America. But in Britain in the late 19th century, the term was employed for the non-American cousins of the Yankee beasts, which were called "bison." Holmes probably got his buffalo image from the "Lay of the Battle of the Lake Regillus," in Macaulay's *Lays of Ancient Rome.* T.W.R.

84-389. Wilson, Evan M. *With Sherlock Holmes and Karl Baedeker in Farthest Cornwall,* BakSJ, 32, 1, 1982, 7-10. *The Devil's Foot* shows a close acquaintance with Baedeker's *Great Britain,* the issue of 1910 --- the year of the publication of the tale. The occurrence of place-names with "Devil" in them in the description of Cornwall may have induced Conan Doyle to invent the devil's foot hallucinogen. [Map and diagram included.] T.W.R.

George Eliot

84-390. Blake, Kathleen. *ARMGART — George Eliot on the Woman Artist,* VP, 18, 1, 1980, 75-80. Eliot dramatized the problem of the woman artist several times in her work, particularly in *Daniel Deronda* and in her poem *Armgart.* For the woman artist to give up her art for love would be to express contempt for her own sex. A.B.F.

84-391. Howells, Coral Ann. *Dreams and Visions in George Eliot's Fiction,* AUMLA, No. 56, 1981, 167-82. The dreams and visions which occur throughout Eliot's fiction parallel crises in her own life. As a narrative device, the dreams reveal "inner psychological reality" and reflect "limitations on the human faculty of vision." *Daniel Deronda* provides the principal illustration of "'the unmapped country within us' and 'the vast mysterious movements of existence.'" J.B.B.

Edward Fitzball

84-392. Winn, Peter. *NITOCRIS; OR THE ETHIOP'S REVENGE: The Fall of a Colossus,* NCTR, 9, 2, 1981, 71-97. When Edward Tyrrell Smith came to the Theatre Royal in 1852, it had already suffered a series of unsuccessful managers. Three years later, he, Edward Fitzball, and Charles J. Mathews produced this grandiose spectacle — and failure. These men were at cross purposes: Smith thought of the play as an educational spectacle; Fitzball considered it a poetic tragedy. Mathews was first a comedian, and moreover, introduced the guarantee of the play's failure — the happy ending. B.C.G.

Edward FitzGerald

84-393. Schenker, Daniel. *Fugitive Articulation: An Introduction to THE RUBAIYAT OF OMAR KHAYYAM,* VP, 19, 1, 1981, 49-64. Fitzgerald's revisions of his translation robbed the poem of some of the qualities his contemporaries most valued. The aphoristic quality deprives the poem of immediacy. While it has led to popularity, it discourages critical reading. The poem had become overly familiar and needs to be approached freshly. A.B.F.

George Gissing

84-394. Browne, W. Francis. *Letter to the Editor,* GissingN, 14, 3, 1978, 20-2. In his review of *Our Friend the Charlatan (GissingN,* Oct. 1977), John Halperin misleadingly dwells on weaknesses and overlooks strengths, such as Gissing's presentation of the commercialism and industrialism that were changing Britain in the late 19th century. V.L.

84-395. Collinson, C.S. *George Gissing, LA NOUVELLE BOHÈME (NEW GRUB STREET), translated by Suzanne Calbris and Pierre Coustillas,* GissingN, 14, 3, 1978, 18-19. (rev.-art., Gissing, George. La Nouvelle Bohème *[New Grub Street],* Trans. Suzanne Calbris and Pierre Coustillas, Villeneuve d'Ascq, France: Publications de l'Univer. de Lille, 1978). This second French translation of *New Grub Street* turns the novel into emotionally moving, idiomatic French that nevertheless follows the English original as closely as possible. V.L.

84-396. Garland, Bruce. *An Inter-War Gissing Admirer: A. Edward Newton,* GissingN, 14, 3, 1978, 23-4. Newton, a famous book-collector, acquired a number of first editions of Gissing's books and mentions Gissing in several of his own works. V.L.

84-397. Kropholler, P.F. *Notes on HUMAN ODDS AND ENDS,* GissingN, 14, 3, 1978, 13-17. [The author of the article provides notes by page and line number to A.H. Bullen's 1901 edition.] V.L.

84-398. Peck, John. *NEW GRUB STREET: Some Suggestions for an Approach Through Form,* GissingN, 14, 3, 1978, 1-13. Subjected to formalist criticism, *New Grub Street* succeeds in spite of a frequently formulaic plot and conventional minor characters, because Gissing presents not merely a realistic portrait of literary people in London but, more importantly, a symbolic portrait of man in the impersonal city. V.L.

Thomas Hardy

84-399. Blake, Kathleen. *Sue Bridehead, "The Woman of the Feminist Movement",* SEL, 18, 4, 1978, 703-26. Hardy's 1912 postscript to the preface to *Jude* proves that Sue is intended to be a brilliantly realized version of a type, "the woman of the Feminist Movement". Sue is a reflection of Hardy's awareness of the growing feminist and anti-feminist literature of the movement in his own day. She represents Hardy's judgment that the feminist movement will eventually fail because it will collide with the law of nature. B.S.W.

84-400. Buckler, William E. *Thomas Hardy's "chronicle-piece" in "play-shape": An Essay in Literary Conceptualization,* VP, 18, 3, 1980, 209-27. Hardy's preface to *The Dynasts* makes it clear that his primary concern was aesthetic and structural rather than ideological, and he depended on the reader's literary responsiveness as well as on his knowledge of the subject. The central aesthetic concern of the poem is to show the problems resulting when people fail to perceive with clarity. Each reader is faced with the problem of finding the meaning of the poem, and that problem makes reading a dynamic rather than a passive experience. A.B.F.

84-401. Giordano, Frank R., Jr. *Allegory and Allusion in Hardy's HEIRESS AND ARCHITECT,* CLQ, 17, 2, 1981, 99-111. *Heiress* can be understood by recognizing the nameless characters as figures in a moral allegory and examining the sources of their attitudes, which are largely medieval. (Illus.) L.M.S.

84-402. Herzog, Toby C. *Hardy's FELLOW-TOWNSMEN: A Primer for the Novels,* CLQ, 18, 4, 1982, 231-40. A reconsideration of Hardy's *Fellow-Townsmen* illuminates character interaction in the major novels as well as revealing Hardy's limitations in using it in the short story form. The seven stages of character interaction clearly show his character geometry in developing dramatic conflicts, exploring philosophical questions, and developing characters. (Includes a diagram). L.M.S.

84-403. Jordan, Mary Ellen. *Thomas Hardy's RETURN OF THE NATIVE: Clym Yeobright and Melancholia,* AI, 39, 2, 1982, 101-18. Mrs. Yeobright, like Hardy's mother, refused to attend her son's wedding. Unable to express his anger even to himself, Clym sank into the ambivalent relationship, induced depression and identified with the heath. His contentment as a furze cutter shows that he fused with its grim sombreness. Clym felt Mrs. Yeobright's demanding nature and disappointment in her husband were narcissistic injuries. His choice of Eustacia Vye is narcissistic. She resembles him in her tendency toward depression. He fails to see how she resembles his mother in her proud, domineering temper. He accuses himself of both their deaths and lapses into melancholia. In an apathetic regression he loses his identity and merges with Egdon Heath. R.R.

84-404. Kelly, Mary Ann. *Hardy's Reading in Schopenhauer: TESS OF THE D'URBERVILLES,* CLQ, 18, 3, 1982, 183-98. Hardy's reading of Schopenhauer influenced the fatalistic determinism which informs *Tess.* L.M.S.

84-405. McCarthy, Robert. *Hardy's Baffled Visionary: A Reading of A SIGN-SEEKER,* VP, 18, 1, 1980, 85-90. Hardy's *A Sign-Seeker* presents a failure of the typical Romantic effort to discover an identity with the transcendent. This shows Hardy as a transitional figure between the earlier Romantics and the moderns, who have accepted "lowered sights" and "diminished expectations." A.B.F.

84-406. Murfin, Ross C. *Moments of Vision: Hardy's POEMS OF 1912-13,* VP, 20, 1, 1982, 73-84. The *Poems of 1912-13* do not present a picture of Hardy's grief, for the woman depicted is a poetic creation rather than his actual wife. The poems which deal realistically with his memories are largely critical of the woman. In this volume the speaker is at times Thomas Hardy and at times his *alter ego.* The notion that reality is subjective had appeared as early as the Hardy poems of the 1860's, and it reappears in poems written after 1913. A.B.F.

84-407. Wittenberg, Judith Bryant. *Thomas Hardy's First Novel: Women and the Quest for Autonomy,* CLQ, 18, 1, 1982, 47-54. *Desperate Remedies* provides an early revelation of Hardy's strengths and weaknesses in depicting women. Although there is sympathy for them, there is also a tendency to "punish" women who stray from the stereotypical female role. This is seen most strikingly in the narrator's comments about women. L.M.S.

See also 84-423.

Gerard Manley Hopkins

84-408. Arakelian, Paul G. *Charting Analysis: Ambiguity and Hopkins' PURCELL,* Style, 14, 3, 1980, 235-44. An analysis of *Henry Purcell* and *To What Serves Mortal Beauty* presents a method of mapping ambiguity, an impossible task for existing linguistic models. J.B.B.

84-409. Bockman, John. *"Bleak-Faced Neology in Cap and Gown": Gerard Manley Hopkins and Inscape,* TsudaR, 26, 1981, 1-25. The term *inscape* cannot be defined in isolation, for it is one aspect of a broader system of thought. The origin, though, may be found in the word *landscape* and may be linked to Hopkins's relationship with Walter Pater. J.P.A.S.

84-410. Foltz, William D. *Hopkins' Greek Fire,* VP, 18, 1, 1980, 23-34. Hopkins's sonnet *That Nature is a Heraclitean Fire* represents a rejection of Heraclitus's view of strife through change and the periodic dissolution of the universe by fire. Instead it supports the Parmenidean and Christian ontology, which sees an end to change and the rise of Christ rather than the appearance of another world. A.B.F.

84-411. Kuhn, Joaquin. *The Completeness of PIED BEAUTY,* SEL, 18, 4, 1978, 677-92. The poem is both joyful and serious, full of wonder and awe, both obeying and disobeying the rules of the sonnet. The content and form of the two strophes illustrates one of Hopkins's favorite themes, the difficult balance between "dangerous beauty and divine service". By the tenth line, the limitations of earthly beauty are realized. B.S.W.

84-412. Stephenson, Edward A. *Hopkins' "Sprung Rhythm" and the Rhythm of BEOWULF,* VP, 19, 2, 1981, 97-116. Hopkins studied Old English and maintained that sprung rhythm existed in Anglo-Saxon poetry. It is not clear why he made the claim. One explanation is that sprung rhythm is dipodic, though it shares other qualities with Anglo-Saxon poetry. A.B.F.

Rudyard Kipling

84-413. Davie, Donald. *A Puritan's Empire: the Case of Kipling,* SR, 87, 1, 1979, 34-48. Kipling's attitude to Christianity is both frivolous and cynical. He is often blasphemous in his poems. *Recessional* betrays insincerity and duplicity. G.R.T.

84-414. Stewart, David H. *Structure in Kipling's KIM,* VN, No. 58, 1982, 24-6. Structural breaks divide Kipling's *Kim* into two and three parts. Kim's sleeping at the end of chs. 5, 10, and 15 creates natural breaks. A division occurs halfway through in the middle of the seventh chapter. Breaks occur during chs. 8 ("the novel's fulcrum") through 10 during "Kim's dual life as English student and Indian traveler/adventurer" and in ch. 15 when he emerges from the mountains. Patterns (e.g., the Wheel of Life) emerge in the first and final thirds of the novel. In the middle third, new characters replace once-dominant characters in ch. 9, "the beginning of the second half of the novel." D.H.C.

George Meredith

84-415. Grimes, Terrence L. *The Path to True Civilization: CELT AND SAXON and Meredith's View of Anglo-Irish Relations,* VN, No. 58, 1980, 14-20. In *Celt and Saxon,* a fragment possibly written early 1881-early 1885, Meredith portrays Celts and Saxons as "complementary opposites, with characteristic weaknesses and strengths on both sides." The John Bull chapter presents his view, reminiscent of Matthew Arnold, that the rift between Celt and Saxon was spiritual, not economic, and that a Saxon understanding of art was the solution, an idea expressed in *The Egoist.* As in *Diana of the Crossways,* Meredith emphasizes "racial contrast and symbolic marriages between Irish and English characters." D.H.C.

84-416. Orsini, Daniel J. *George Meredith and Evolutionary Altruism,* SIH, 9, 2, 1982, 15-23. Current scientific and philosophical thought enables us to recognize both the significance of Meredith's poetic vision and its originality and prescience. He maintained in his scheme of things that morality possessed the function of remaking man into "a useful servant of society." In his "Nature" poems he indicated man's evolution from blood or instinct to brain or mind, and thereafter to spirit or enlightened intelligence; and these poems demonstrate how literature informed by science can confirm our sense of a future. G.A.C.

84-417. Simpson, Arthur L. *Meredith's Alien Vision: IN THE WOODS,* VP, 20, 2, 1982, 113-23. Meredith's poems of 1860-80 are more pessimistic than the rest of his poetry. *In the Woods* treats man and nature as distinct and even antagonistic, emphasizes the difference between human values and the facts of nature, and sees this disparity as a source of man's alienation. Like *Modern Love,* the poems of this period do not conform to the theories of Meredith's later period. A.B.F.

William Morris

84-418. Hasty, Mara. *How the Isle of Ransom Reflects an Actual Icelandic Setting,* Mythl, 5, 2, 1978, 24. The island setting of *The Glittering Plain* resembles Iceland in social and economic life, landscape, flora, fauna, and climate. By these resemblances Morris succeeds in imparting realism to his fantasy. C.A.H.

84-419. Kirchhoff, Frederick. *The Aesthetic Discipline of THE EARTHLY PARADISE,* VP, 18, 3, 1980, 229-40. The alterations in the Prologue to *The Earthly Paradise* show the extent to which Morris changed his attitude to the Wanderers during the six years of composition. The poem became more realistic and developed a greater resemblance to actual accounts of exploration. The Wanderers reject the heroic code and seek for permanence in an adequate world. But only in art can they find wholeness; thus the tales they tell are the only satisfactory conclusion to their quest. A.B.F.

Walter Pater

84-420. Ayres, Olivia C. *MARIUS THE EPICUREAN: The Dialectic as the Mimetic Form of Truth,* SEL, 18, 4, 1978, 693-702. The novel is an illustration of Pater's belief that the split between the material and the spiritual is false. Marius's continuing dialogue with himself and his recurring journeys illustrate that the dialectic is to Pater the only possible way of arriving at the truth. Ultimately, the search itself supersedes the absolute. B.S.W.

84-421. Bassett, Sharon. *The Uncanny Critic of Brasenose: Walter Pater and the Modernisms,* VN, No. 58, 1980, 10-14. Pater's idea of the modern, expressed in his essays on William Morris and Coleridge, *Greek Studies, Plato and Platonism,* and *Essay on Style,* anticipates the 20th-century criticism of Edmund Wilson, Joseph Frank, Northrop Frye, and others. Pater's "sense of the uncanny" is associated like Sigmund Freud's "with an alternative to the finality of dread." D.H.C.

84-422. Harris, Wendell V. *Pater as Prophet,* Criticism, 6, 4, 1964, 349-60. Walter Pater influenced the direction of 20th-century literary theory and practice in his own way, though not directly. In his doctrines expressed in *The Renaissance,* Pater provided one of the best introductions to major currents in 20th-century English and American literature. Pater's prophetic analysis in the late 19th century anticipated numerous subsequent literary theories and practices. K.D.C.

Coventry Patmore

84-423. Edmond, Rod. *Death Sequences: Patmore, Hardy, and the New Domestic Elegy,* VP, 19, 2, 1981, 151-65. Patmore's *The Unknown Eros* and Hardy's *Poems of 1912-13* contain poems written on the death of their respective wives, and each sequence traces mourning, memory, guilt, repentance, and acceptance. Though Patmore's approach is highly Christian and Hardy's remains agnostic, there are many similarities in their treatment. Internal evidence suggests that Hardy was influenced by Patmore's sequence, and the two groups of poems are the best examples of the domestic elegy, a form which became popular in the Victorian period. A.B.F.

Thomas W. Robertson

84-424. Lorenzen, Richard L. *The Bancroft-Robertson Collaboration on CASTE,* NCTR, 10, 1, 1982, 1-17. The polished production of *Caste* in Apr. 1867 marked a triumph of professionalism in ensemble and verity in the British theatre. Extant examples of stage direction, production notes, compositional choices, and promptscripts delineate the remarkable collaboration between the Bancrofts and Robertson. The latter balanced plausible actions and characters with the script and staging; the Bancrofts integrated three-dimensional settings, authentic costumes, and controlled acting style. No single element dominated and the production attained its artistic goals. B.C.G.

Christina Rossetti

84-425. D'Amico, Diane. *Christina Rossetti: The Maturin Poems,* VP, 19, 2, 1981, 117-37. Rossetti was influenced by the novels of Charles Robert Maturin, particularly by their treatment of ill-fated love, early death, and the problems of the soul in conflict with itself. A.B.F.

84-426. Rosenblum, Dolores. *Christina Rossetti's Religious Poetry: Watching, Looking, Keeping Vigil,* VP, 20, 1, 1982, 33-49. The stylized background and the speaker's inflexibility in Rossetti's devotional poetry reflect "a personal myth of loss, stoic endurance, and restitution." By rejecting lyrical self-assertion for self-effacement, she is able to create a self, and from the conventional language of religious poetry she invents a language of her own work. While the Rossetti paintings showed the image of the enduring, forbearing woman, Christina's poetry presents the figure who suffers but then triumphs. A.B.F.

Dante Gabriel Rossetti

84-427. Bentley, D.M.R. *In the Shadow of Death: THE CARD-DEALER by Dante Gabriel Rossetti,* CLQ, 17, 3, 1981, 161-9. Rossetti's concern with death is first felt clearly in *The Card-Dealer,* which begins his life-long search for a belief that would give meaning to his life. L.M.S.

84-428. Fredeman, William E. *"Fundamental Brainwork": The Correspondence between Dante Gabriel Rossetti and Thomas Hall Caine,* AUMLA, No. 52, 1979, 209-31. Many excerpts from Caine and Rossetti's correspondence trace the history of their friendship, including the controversy with Rossetti's family when Caine published his *Recollections.* J.B.B.

84-429. Riede, David G. *Shelleyan Reflections in the Imagery of D.G. Rossetti,* VP, 19, 2, 1981, 167-84. In his treatment of love, Rossetti shows greater parallels with Shelley than with any other Romantic poet. These parallels can be seen in such images as the mirror or reflecting surface and in the theme of the soul seeking reunion with its ideal. But since Rossetti's skepticism kept him from the cosmic themes of the earlier Romantics, he is best viewed as a diminished Romantic. A.B.F.

John Ruskin

84-430. Filstrup, Jane Merrill. *Thirst for Enchanted Views in Ruskin's THE KING OF THE GOLDEN RIVER,* ChildL, 8, 1980, 68-79. While Ruskin modelled *The King of the Golden River* on "Water of Life" in *German Popular Stories,* the influence of *Pilgrim's Progress* and his own sensitivity to nature make Ruskin's story an aesthetic morality rather than a paradigm of social justice. W.B.

84-431. Hearn, Michael Patrick. *Mr Ruskin and Miss Greenaway,* ChildL, 8, 1980, 22-34. Ruskin's letters to Kate Greenaway reveal his admiration of her depiction of innocent girlhood. He became her champion and self-appointed mentor, devoting much time and energy to promoting her humble art. W.B.

84-432. Herendeen, H.H. *The Doré Controversy: Doré, Ruskin, and Victorian Taste,* VS, 25, 3, 1982, 305-27. The great popularity of Doré's illustrations and his exploitation of sexuality involved his critics in contradiction and raised questions of moral ambiguity. Ruskin and his followers, attracted by Doré's moral emotion and descriptive realism, ultimately recoiled from his violation of their sense of moderation and moral purity. Doré unsettled Victorians by making manifest what they suppressed. For Ruskin, Doré was the exemplar of the depravity of contemporary art and public taste. The vehemence of Ruskin's criticism reveals his fascination. Ruskin's moral aesthetic and his pedagogical efforts seemed overthrown by Doré's success. [Illus. by seven works of Doré.] L.J.D.

84-433. Johnson, Wendell Stacy. *Memory, Landscape, Love: John Ruskin's Poetry and Poetic Criticism,* VP, 19, 1, 1981, 19-34. Ruskin's poetry, mostly written early in life, deals with memory and landscape, filial and erotic love, and the influence is primarily that of the minor Romantic poets. In his prose Ruskin reveals an uncertainty about the nature of poetry, for at times he derides the projection of feeling into the natural world, but at times he looks for a poetry which will "give a meaning and a humanity to every part of nature...." Ruskin may have rejected his early Romantic impulse out of a fear that it could have given outward forms a painful significance. A.B.F.

Robert Louis Stevenson

84-434. Block, Ed, Jr. *James Sully, Evolutionist Psychology, and Late Victorian Gothic Fiction,* VS, 25, 4, 1982, 443-67. Sully's characteristically Victorian psychology, deeply influenced by the evolutionist hypothesis, affirmed progressive development of consciousness while displaying a fascination with the dual nature of consciousness, atavism, illusion, and the relationship between genius, moral weakness, and insanity. Sully's friend, Robert Louis Stevenson, developed similar ideas in fiction. Between 1876 and 1882 *The Cornhill* ran 12 pieces by Sully and 13 by Stevenson. While *The Strange Case of Dr. Jekyll and Mr. Hyde* is Stevenson's most programmatic treatment of such ideas, that influence can be seen in his *The Merry Men* and *Olalla.* Other writers for whom evolutionist psychology legitimated Gothic tropes - and who produced what may be called "Victorian Gothic" - were Violet Paget, Walter Pater, Bram Stoker, Kipling, and H.G. Wells. L.J.D.

Angernon Charles Swinburne

84-435. Harrison, Antony H. *"Love Strong as Death and Valour Strong as Love": Swinburne and Courtly Love,* VP, 18, 1, 1980, 61-73. In Swinburne's early poems we find a coherent pattern of thought and ideals including a concept that death will lead to a return to unity with nature. The sado-masochistic theme of the suffering lover, which seems to be a superfluous indulgence, appears to be derived primarily from the courtly love tradition, which bears a very close resemblance to Swinburne's private mythology of love. A.B.F.

84-436. Lorsch, Susan E. *Algernon Charles Swinburne's EVENING ON THE BROADS: Unmeaning Landscape and the Language of Negation,* VP, 18, 1, 1980, 91-6. Landscape poems like *Evening on the Broads* show Swinburne's conviction that form is an intrinsic part of a literary work and that method and message are one. Since nature is without meaning, the poem presents a landscape that is still and empty, and it draws no lesson from nature. A.B.F.

84-437. Sillars, S.J. *TRISTAN and TRISTRAM: Resemblance or Influence?,* VP, 19, 1, 1981, 81-6. The structure of *Tristram of Lyonesse* implicitly makes the point that fate exerts a destructive power over love, and this establishes a strong resemblance between the poem and Wagner's opera. The resemblance may be a result of Swinburne's having read the libretto and an article by Baudelaire on Wagner's technique. A.B.F.

84-438. Stevenson, Catherine Barnes. *Swinburne and Tennyson's Tristram,* VP, 19, 2, 1981, 185-9. Tennyson's hostility to Swinburne's poetry is well known. It is likely that *The Last Tournament* is an attack on *Chastelard,* with Tristram playing the part of a fleshly poet. A.B.F.

84-439. Tredell, Nicolas. *TRISTRAM OF LYONESSE: Dangerous Voyage,* VP, 20, 2, 1982, 97-111. *Tristram of Lyonesse* was written to rescue the legend from the distortions of Tennyson and Arnold, to clarify the passional aspect of th story, and to break up language structures which order our perceptions. Though the poem aims at freedom, it also recognizes the hazard of freedom. And while tradition and innovation clash in this poem, the conflict is fruitful. A.B.F.

Henry Taylor

84-440. Poston, Lawrence. *PHILIP VAN ARTEVELDE: The Poetry and Politics of Equipoise,* VP, 18, 4, 1980, 383-91. *Philip van Artevelde* shows Taylor's constant search for equipoise. In his political views he tries to balance the excesses of revolution with the despotism of tyrants; in his language he sought a middle ground between the commonplace and the erudite. A.B.F.

Alfred, Lord Tennyson

84-441. Belcher, Margaret E. *"Sane but Shattered": The Ending of Tennyson's MAUD,* AUMLA, No. 50, 1978, 224-34. Throughout his poem, Tennyson used the image of redness, frequently in flowers, to reflect the hero's madness; therefore, the occurrence of these images ("blood-red blossom") at the end of the poem indicates that the hero has not recovered his sanity. J.B.B.

84-442. Bennett, James R. *MAUD, Part III: Maud's Battle Song,* VP, 18, 1, 1980, 35-49. Part III of *Maud* becomes intelligible if we realize that it is motivated by memories not of the gentle Maud but of Maud singing martial songs. The message of her songs is that war redeems men from the evil of a sordid world, and the narrator hopes to find unity with Maud, England, and God through war. A little known comment by Tennyson indicates that he did not accept the narrator's views. A.B.F.

84-443. Culver, Marcia C. *The Death and Birth of an Epic: Tennyson's MORTE D'ARTHUR,* VP, 20, 1, 1982, 51-61. *The Epic* indicates that *Morte d'Arthur* evolved from an expression of personal grief into a treatment of faith and decay on a broader basis. The first version contained no suggestion of Arthur's immortality; that first appears in the second draft as part of Arthur's parting with Bedivere. The spirit of hope was extended and refined as the poem approached its final form. A.B.F.

84-444. Dale, Peter Allan. *"Gracious Lies": The Meaning of Metaphor in IN MEMORIAM,* VP, 18, 2, 1980, 147-67. Since Tennyson in *In Memoriam* doubts the ability of words to convey his feelings, his return to faith is dependent on the renewal of faith in language. He finds that words have a hidden significance which we must learn to understand. The poem is ordered linguistically around a series of key words, and the most carefully worked out group is that centering around *breath* and *spirit.* His theory of language may be indebted to that of Richard Trench in *On the Study of Words.* A.B.F.

84-445. Dilligan, Robert. *Computers and Style: The Prosody of IN MEMORIAM,* VP, 18, 2, 1980, 179-96. A computer-assisted analysis of *In Memoriam* yields a description of the style of the poem which aids in interpretation. It shows stylistic devices and their effects, as well as the relationship among the individual sections. Assertions about stylistics based on computer-assisted study are easier to defend than are conventional assertions. A.B.F.

84-446. Dunn, Richard J. *Vision and Revision: IN MEMORIAM XCV,* VP, 18, 2, 1980, 135-46. The conclusion of Section XCV does not describe a loss of imaginative power. The poet begins by relying on his memories to bring him close to his dead friend. However, in the later stanzas we see him move from self-consciousness to imagination. Joining imaginatively with active nature, he senses a promise that his experience of that evening will prove to have a continuing power of reassurance. A.B.F.

84-447. Findlay, L.M. *Sensation and Memory in Tennyson's ULYSSES,* VP, 19, 2, 1981, 139-49. Ulysses's memories are presented with constant ambiguity. The details are not attractive and they do not always make Ulysses appear admirable. Images which seem to have positive implications prove to contain equally strong negative implications. The allusions have the effect of curbing Ulysses's claims. A.B.F.

84-448. Glowka, Arthur Wayne. *Tennyson's Tailoring of Source in the Geraint Idylls,* VP, 19, 3, 1981, 302-7. Tennyson's treatment of clothing is based on Victorian attitudes. We see this in Enid's concern with the clothing she is wearing when she goes to court, in the change from "linen" to "silk," and in her return to her old clothes as a sign of submission to her husband. A.B.F.

84-449. Greene, Michael E. *Tennyson's "Gray Shadow, Once a Man": Erotic Imagery and Dramatic Structure in TITHONUS,* VP, 18, 3, 1980, 293-300. *Tithonus* is controlled by a pattern of eroticism resulting from the imaginative sexual responsiveness of the impotent protagonist. A.B.F.

84-450. Joseph, Gerhard. *Tennyson's Three Women: The Thought within the Image,* VP, 19, 1, 1981, 1-18. Tennyson had used groups of three women in many poems before the appearance of the three queens in *Idylls of the King*. At times the women have simple allegorical value, at times they seem to have Jungian significance, and at other times their implications are varied and indeterminate. Tennyson apparently wanted to give the reader freedom to find the value of the image for himself. A.B.F.

84-451. Lohrli, Anne. *The Chancellor's Verse-Medal,* VP, 18, 1, 1980, 81-4. [This is a new version of an old story about how Tennyson won the Chancellor's medal for *Timbuctoo.]* A.B.F.

84-452. Rosenbloom, Dolores Ryback. *The Act of Writing IN MEMORIAM,* VP, 18, 2, 1980, 119-34. By showing how expression modified feeling and behavior, *In Memoriam* not only expresses but enacts Tennyson's movement toward accpetance. Writing the poem was part of that movement, and it involved movement out of himself and return. The inadequacy of language brought the recognition of the mixed nature of all human experience. Only by the imaginative acceptance of dualisms could Tennyson learn to reconcile grief and hope. A.B.F.

84-453. Scott, Patrick Grieg. *"Flowering in a Lonely Word": Tennyson and the Victorian Study of Language,* VP, 18, 4, 1980, 371-81. Tennyson's use of language shows the influence of contemporary emphases on the root meaning of words and the importance of words considered singly. He often used words in a sense apparent only on an etymological basis, and this use adds interesting complexity. At times, an understanding of etymology is essential to an understanding of his imagery. A.B.F.

84-454. Sendry, Joseph. *IN MEMORIAM: Twentieth-Century Criticism,* VP, 18, 2, 1980, 105-18. [This is a survey of the major criticism of *In Memoriam* in this century.] A.B.F.

84-455. Shannon, Edgar F. *Poetry as Vision: Sight and Insight in THE LADY OF SHALOTT,* VP, 19, 3, 1981, 207-23. If we start from Christian values and the ideas which Tennyson and Hallam shared, it should be clear that *The Lady of Shalott* favors involvement in life rather than artistic detachment, and expressive rather than mimetic art. The poem begins by stressing sight, but it moves to an emphasis on mystical vision. The sight of Lancelot starts the Lady on her journey of suffering, self-sacrifice, and redemption. A.B.F.

84-456. Sopher, H. *The "Puzzling Plainness" of BREAK, BREAK, BREAK: Its Deep and Surface Structure,* VP, 19, 1, 1981, 87-93. This poem becomes clearer if we use the common linguistic technique of seeking the deep structure in order to resolve ambiguities in surface structure. The incoherence of the poem is organic, however, and once we clear it up, we no longer have a poem. A.B.F.

84-457. Welch, Dennis M. *Distance and Progress in IN MEMORIAM,* VP, 18, 2, 1980, 169-77. As he progresses through *In Memoriam,* the poet comes to feel that he will establish a new bond with his dead friend at some time in the future. Since the future is constantly approaching, he can look forward with hope, and he can thus reconcile himself to the existing separation in time and space. A.B.F.

See also 84-438.

William Makepeace Thackeray

84-458. Nadel, Ira Bruce. *Becky Sharp and the Three Per Cent Solution,* VN, No. 58, 1980, 20-3. In Ch. 41 of *Vanity Fair,* Becky Sharp's "Three per Cent. Consols" are government-sponsored Consolidated Funds, an investment paying an annual interest of three percent. The "Consols," well-known to middle-class Victorian readers, dropped in value during the serial publication, but regained stability before the Ch. 41 installment. Becky's attitude toward the "Consols" equates money with respectability (an idea that troubled Thackeray and incensed critic G.H. Lewes) and links her with Mr. Osborne, whose money causes gloom. D.H.C.

Oscar Wilde

84-459. Dowling, Linda. *Imposture and Absence in Wilde's PORTRAIT OF MR. W.H.,* VN, No. 58, 1980, 26-9. In *The Portrait of Mr. W.H.*, Wilde's narrator, concerned with autonomous language, pursues the "secrets" within texts. Imposture ("putting presence in place of absence") fills both Cyril's chest and the narrator's text. The interplay of presence and absence "reflects the ambiguities of the narrator's experience of autonomous language." D.H.C.

Victorian British Bibliography

84-460. Tobias, Richard C. *Victorian Bibliography for 1981,* VS, 25, 4, 1982, 521-610. [This annual bibliography of scholarship in Victorian studies includes references to reviews.] L.J.D.

Victorian British Drama

84-461. Barker, Kathleen. *The Decline and Rise of the Brighton Theatre, 1840-1860,* NCTR, 8, 1, 1980, 29-51. Victorian provincial theatre generally suffered in the 1830's and 1840's, largely because of national economic distress and changes in middle-class taste. Brighton had at least the most fundamental necessity: the number of potential threatre goers. Despite a series of drastically unsuccessful managers and seasons, Henry Nye Chart, in 1855, began the thorough and solid restoration of the Theatre Royal, whose success lasted beyond his death in 1876. B.C.G.

84-462. Barrett, Daniel. *John Hare's Court Theatre, 1875-1879,* NCTR, 8, 2, 1980, 71-86. By 1871, English comedies were unmistakably losing out to adapted French pieces. Hare, a former actor, tried unsuccessfully to re-establish English plays while simultaneously exemplifying the trend toward elaborate stage settings and sophisticated techinques. He was not willing, however, to lose money and soon returned to French adaptations, occasionally trying again with English plays. But it was Hare who later in the 1880's finally prepared for a viable and sustained revival of original English comedy by producing four highly successful such plays by Arthur Wing Pinero. B.C.G.

84-463. Speaight, George. *A Note on Shakespearean Clowns,* NGTR, 7, 2, 1979, 93-8. The phenomenon of "Shakespearean clowns" in circuses began in the early 1830's and lasted about 40 years. This humor was largely antic, and based on punning. Some of the comics are named and a few are exampled. B.C.G.

See also 84-737.

Victorian British Fiction

84-464. Lund, Michael. *Teaching Long Victorian Novels in Parts,* VN, No. 58, 1980, 29-32. Approaching long Victorian novels in their original serial format enlightens the reader (and/or teacher) about the form and literary period. The time between installments and the reader's speculation emphasize Dorothea Brooke's disillusionment in George Eliot's *Middlemarch,* Dora Spenlow's lingering illness in Dickens's *David Copperfield* (noted by Julie Weaver, a student in Lund's class), and the parallel between the reader's experience and Copperfield's own experience as he writes his autobiography in that novel (noted by Cindy Cumins, another student). D.H.C.

See also 84-434, 570.

Victorian British Poetry

84-465. Kramer, Lawrence. *The INTIMATIONS Ode and Victorian Romanticism,* VP, 18, 4, 1980, 315-35. Romantic poems dealing with the loss of an early ability to experience life joyfully tend to conclude with a conviction of the development of a compensatory power. Victorian poems on this theme exhibit more skepticism about the ability of the self to develop such power and look outside the self for compensation. A.B.F.

84-466. McFarland, Ronald E. *Victorian Vilanelle,* VP, 20, 2, 1982, 125-38. The appearance of the vilanelle in the late 19th century was one of the most obvious results of the influence of the French Parnassians. There was much experimentation with this form, and English poets found that it had both serious and comic possibilities. A.B.F.

Victorian British General

84-467. Dawson, Carl. *Recent Studies in the Nineteenth Century,* SEL, 18, 4, 1978, 727-65. The more than 90 books covered prove that in criticism the Victorian outweighs the Romantic as fiction does poetry. (Books largely from the year 1977 with a few left over from 1976 are discussed). B.S.W.

84-468. Nadel, Ira Bruce. *"The Mansion of Bliss," or the Place of Play in Victorian Life and Literature,* ChildL, 10, 1982, 18-36. The literature and games of the Victorian period show an evolution in the concept of play. While some writers valued play only as a means of inculcating the importance of competition and rules, others reacted against this pragmatic appropriation of play and stressed the value of imagination and creativity. W.B.

BRITAIN X. TWENTIETH CENTURY

Richard Adams

84-469. Chapman, Edgar L. *The Shaman as Hero and Spiritual Leader: Richard Adams' Mythmaking in WATERSHIP DOWN and SHARDIK,* Mythl, 5, 2, 1978, 7-11. Both novels present the breaking in of transcendence upon the mundane world and the social importance of religious myth. In *Watership Down* a society open to intuition, through the shaman-figure Fiver, is superior to one based either on intellectualist despair or on militarism. *Shardik* tells of Kelderek's shamanic initiation, from discovery of the divine, through abuse of divine powers, then humiliation, despair, and suffering, to a final creative leadership of society. C.A.H.

84-470. Nelson, Marie. *Non-Human Speech in the Fantasy of C.S. Lewis, J.R.R. Tolkien, and Richard Adams,* Mythl, 5, 1, 1978, 37-9. Traditional uses of speech by novelists to exhibit characters' differences in personality and virtue are applied by Lewis, Adams, and Tolkien to animals and trees. C.A.H.

Kingsley Amis

84-471. Wilmes, D.R. *When the Curse Begins to Hurt: Kingsley Amis and Satiric Confrontation,* StCS, 5, 1978, 9-22. Although the novels of Amis vary in subgenre, all show the satiric impulse to expose and ridicule evil and to defend moral norms. From *Lucky Jim* and *Ending Up* Amis's conception of evil and satiric protagonists grows more complex, and his satire darkens. His later novels help us confront evil with compassion and humanity. R.A.E.

W.H. Auden

84-472. Snider, Clifton. *Auden's Quest Poems: LADY WEEPING AT THE CROSSROADS and ATLANTIS,* AI, 39, 2, 1982, 95-100. Two quest poems written in 1940 and 1941 shortly after Auden's move to the U.S. and his return to Christianity use archetype, fairy tale and myth in a search for individuation. This confrontation with the shadow is projected into a lady at a crossroads given tasks to fulfill. The castle she is told to explore is her own psyche. "Atlantis" is also a citadel of the self, and the quest for it is another search for psychic wholeness. The poem ends with an invocation of God lifting up "the light of His countenance." Like the "friend" addressed in the poem, most people never finish the individuation process. R.R.

84-473. Warren, Austen. *The Quest for Auden,* SR, 87, 2, 1979, 229-48. Auden was no indiscriminate pacifist. He abandoned British citizenship during the war to live in New York as a citizen of the world and an internationalist. His mystical experiences, the influence of Charles Williams, his readings in Niebuhr *(Nature and Destiny of Man)* and Cochrane *(Christianity and Classical Culture),* his growing disillusionment and scepticism, the collapse of secular leftist tendencies, and the Spanish civil war and Hitler's war motivated his return to Christianity. G.R.T.

J.M. Barrie

84-474. Egan, Michael. *The Neverland of Id: Barrie, PETER PAN and Freud,* ChildL, 10, 1982, 37-55. Barrie's Neverland is an authentic vision of the Freudian id; the struggle between Hook and Peter is classically Oedipal, ending with the boy taking the place of the "father" he kills. W.B.

84-475. Green, Martin. *The Charm of Peter Pan,* ChildL, 9, 1981, 19-27. Although charming, Barrie's *Peter Pan* trivializes and sentimentalizes childhood. Barrie, like Disney, embodies vulgar cultural stereotypes. Disney represents the nadir of American popular taste, Barrie that complacency which infected Edwardian letters. They share the instinct to exploit and debase their subjects. W.B.

David Black

84-476. Hamilton, Robin. *The Poetry of David Black,* Akros, 13, 39, 1978, 27-42. After two weak volumes, Black has become a distinguished narrative poet who may reclaim for poetry territory long lost to the novel. He depicts the opposition between megalomania and humanity with increasing psychological and linguistic complexity and attempts to resolve it in religious terms. His latest work shows a growing human concern and develops Browning's dramatic monologue form. J.H.A.

Alan Bold

84-477. Dunn, Douglas. *The Poetry of Alan Bold: Hammering on the Lyre,* Akros, 14, 42, 1979, 58-76. Marxist dogma, vague aspirations, and desire for popular acclaim have led Bold to reject the poem-in-itself. The result has often been technically and emotionally crude. But he has seldom been purely materialist, and some of his recent poetry is more vulnerable and truly humane. J.H.A.

See also 84-501.

Lucy Boston

84-478. Rosenthal, Lynne. *The Devlopment of Consciousness in Lucy Boston's THE CHILDREN OF GREEN KNOWE,* ChildL, 8, 1980, 53-67. A Jungian reading of the Green Knowe novels reveals Boston's intention to provide children with a knowledge in which consciousness and time are seen as rounded and whole. W.B.

Elizabeth Bowen

84-479. McDowell, Alfred. *THE DEATH OF THE HEART and the Human Dilemma,* MLS, 8, 2, 1978, 5-16. In her novel *The Death of the Heart,* Elizabeth Bowen explores the world of lost souls searching for a pattern to make their lives meaningful. Portia Quayne, the novel's protagonist and an illegitimate orphan, drops into this world of lost souls hoping to find the warmth and order of a home. The theme is man's search for a soul home in a contemporary world without moral or social order. The human situation itself is the dilemma. E.L.S.

George Mackay Brown

See 84-518.

John Buchan

84-480. Bedell, Jeanne F. *Romance and Moral Certainty: The Espionage Fiction of John Buchan,* MQ, 22, 3, 1981, 230-41. Influenced by the fairy tale, Calvinism, and especially Bunyan's *Pilgrim's Progress,* Buchan's fiction advocates imperialism, traditional values, and clear distinctions between good and evil. C.B.

Anthony Burgess

84-481. Sheldon, Leslie E. *Newspeak and Nadsat: the Disintegration of Language in **1984** and A CLOCKWORK ORANGE,* StCS, 6, 1979, 7-13. In utopian satires a corrupt language often evidences the corruptness of human nature. Newspeak is a mechanical, repetitious political jargon. Nadsat is a sadistic underworld argot. Both represent a brutalized humanity. R.A.E.

Donald Campbell

84-482. Lindsay, Frederic. *The Poetry of Donald Campbell,* Akros, 15, 43, 1980, 71-89. Campbell handles Scots with a feeling for modern speech and a tact in using unusual words. English and Scots collide creatively in his reconciling work. He writes popular poetry which is intelligent, sensitive, and formally aware. J.H.A.

G.K. Chesterton

84-483. Viswanathan, S. *A Chesterton Allusion,* AN&Q, 18, 9, 1980, 141-2. An allusion in *On Running After One's Hat,* referring to water and wine, finds its source in a statement supposedly by a Lord Philip, Archbishop of Ravenna and recorded by a Franciscan, Salimbene. A.I.D.

Stewart Conn

84-484. Bruce, George. *'Bound by Necessity': The Poetry of Stewart Conn,* Akros, 14, 40, 1979, 58-70. Maturing early, Conn has treated Scottish country subjects with dignity and integrity, making them universal. His sensuous realism has mythical overtones, and his best poems on relatives show a pressure of personal experience. His recent and finest volume, *Under the Ice,* continues to question reality and refines earlier horror stories. J.H.A.

Joseph Conrad

84-485. Coonan, Michael. *Conrad's Vocabulary,* AN&Q, 18, 3, 1979, 38-9. The author's use of "forest march" in *Nostromo* may result from his mis-hearing of the English "forced march". A.I.D.

84-486. Ludwig, Richard M. *The Collection of Edward Naumburg, Jr., '24,* PULC, 42, 3, 1980/81, 187-97. The Naumburg Collection, on loan at Princeton, contains rare and unique books and ms notations concerning Ford and Conrad. [Four plates included.] A.I.D.

84-487. Meisel, Perry. *Decentering HEART OF DARKNESS,* MLS, 8, 3, 1978, 20-8. Marlow's quest in this novel is concerned with the problematics of all meaning. "Rather than a psychological work, *Heart of Darkness* is a text that interrogates the epistemological status of language in which it inheres." This novel is in the tradition from which stems the current desconstructive trend in literary criticism. The novel and its meaning are not discrete from one another in a subject/object relation. It is the meaning of the story that keeps Kurtz's meaning absent. E.L.S.

84-488. Rude, Donald. *Mr. Wells and Conrad's NIGGER, a Note and some Queries,* AN&Q, 18, 5, 1980, 73-5. Conrad clipped and preserved newspaper notices of *Nigger,* among them one evidently published by the Glasgow *Evening News,* in which a Mr. Wells is quoted as a defender of *Nigger* against those who attack the novel. The fragment which Conrad preserved raises more questions than can be answered, without recourse to the complete file of *News,* not the least of which is the identity of Wells. A.I.D.

84-489. Schultz, Robert. *THE SECRET AGENT: Conrad's "Perfect Detonator",* MQ, 22, 3, 1981, 218-29. Conrad indicts a society which produces both law and lawlessness, permitting each to feed off the other. His world is "predestined to self-destruction"; even the good must succumb to evil and death. C.B.

84-490. Walch Günter. *Literarisches Funktionsverständnis und Werkstruktur bei [The Concept of Literary Function and Its Effect upon Narrative Structure in] Joseph Conrad,* ZAA, 28, 3, 1980, 226-36. The year 1880 marks a watershed, after which the Arnoldian concept of function of literature as being to console and sustain was no longer viable. Conrad, however, did not simply capitulate before a world without meaning: rather, his work is a constant struggle to re-create actuality. *Heart of Darkness* (1899) shows this particularly plainly in its technique of using Marlow as the probing narrator, and of fracturing chronology so as to link separate, but associated, incidents. His examination of colonialism becomes the means of expressing a new and threatening social reality. (In German). D.M.J.

84-491. Yoshino, Yuri. *Breaking "Silence" - A Message in VICTORY,* TsudaR, No. 24, 1979, 47-58. Conrad uses the word *silence* to symbolize the attitude of a spectator rejecting action, to describe the awkward relationship between the hero and the heroine, and to conjure up a particular atmosphere. His hero, Axel Heyst, lives in *silence* only to smash it in suicide. J.P.A.S.

Nigel Dennis

84-492. Saltzman, Arthur. *CARDS OF IDENTITY and the Case of the Sundered Self,* StCS, 9, 1982, 9-16. *Card of Identity* satirizes English society as an elaborate game of assigning and playing roles. Dennis attacks both institutionalized depersonalization and, through the Identity Club, its obverse, institutionalized self-definition. His satire tacitly extols "the sanctity of the self" in both fiction and society. R.A.E.

Douglas Dunn

84-493. Duxbury, Robert. *The Poetry of Douglas Dunn,* Akros, 14, 41, 1979, 47-61. Although prone to rhythmic weakness and incapable of sustained abstract thought, Dunn impresses by his descriptive power and ability to transform mundane material. After *Terry Street* with its concern with the permanent value in the old-fashioned, *The Happier Life* disappointed, but *Love or Nothing* builds on early success and experiments with fables and new techniques, and *Barbarians* examines the intolerance social groups show towards outsiders. His central theme is the passage of time. J.H.A.

T.S. Eliot

84-494. Arrowsmith, William. *The Poem as Palimpsest: A Dialogue on Eliot's SWEENEY ERECT,* SoR, 17, 1, 1981, 17-68. "Collapsing times, places, and persons," *Sweeney Erect* reveals layer upon cultural layer, through "an intricately structured arrangement of texts and *topoi,*" both "'the changing mind of Europe'" and "the continuity of human experience beneath all change." Sweeney exemplifies man's dual nature in transition from bestial unawareness toward humanizing self-consciousness, spirituality, life, God. From a wasteland existence prerequisite to salvation, intercourse — violent, metaphoric death (sex as sacrifice; Sweeney's partner as eventually spirit-possessed victim) -- provides the involving action provoking "the irreversible fall from innocence", triggering self-confrontation, making redemption possible. Examining the poem's sources, allusions, key words, style, tone, and relation to Eliot's other work and study (particularly of F.H. Bradley) supports this reading while justifying his erudition, illustrating tradition's use, disclosing recurrent themes and topics, displaying theory-practice co-corroboration. [This essay assumes a round table format, four fictive professors developing points maieutically.] B.K.H.

84-495. Donoghue, Denis. *Leavis and Eliot,* Raritan, 1, 1, 1981, 68-87. Leavis takes the experience of reading Eliot as representative of a serious engagement with modern literature. Using Eliot, Leavis repudiates any claim to certitude or the security of its satisfaction. Leavis finds Eliot's search for certitude a sign of seriousness, yet approves the search only on condition of its failure. Eliot represents the visionary critic who directs us beyond time and language to the possession of a certitude worth having. C.K.

84-496. Nevo, Ruth. *THE WASTE LAND: Ur Text of Deconstruction,* NLH, 13, 3, 1982, 453-61. The Deconstructionists have disowned T.S. Eliot, just as he had disowned his true precursors: Wordsworth, Shelley, and Tennyson. Derrida's definition of his own practice furnishes an accurate description of the *The Waste Land:* "a strategic arrangement ...which turns against itself its own stratagems, producing a force of dislocation." Its strategies are self-consumption, "mise en abyme" and influence anxiety, disunification, and the dismantling of discourse. There is a shifting array of times, places, speakers presented as a cinematic montage. There are a number of seers like Tiresias and the over-seer, Mr. Eliot, but no dominant voice, idiom, or register to locate a spokesman. The poem is radically disintegrated, without closure. Its bogus footnotes deconstruct the distinctions between critic and author. R.R.

84-497. Reid, B.L. *Four Winds,* SR, 87, 2, 1979, 273-88. [Reid describes personal meetings with Pound, Thomas, Eliot and Frost.] G.R.T.

84-498. Turco, Lewis. *THE WASTE LAND Reconsidered,* SR, 87, 2, 1979, 289-95. Pound recognized the inherent musical structure of *The Waste Land,* and edited the original ms to bring out its symphonic form. *The Waste Land,* thus, is the creation of both Eliot and Pound and not of Eliot alone. Eliot may have failed to grasp the principles of musical syntax and structure and may have added notes to clarify the poem. Later, when he understood Pound's intentions, he dropped the notes. G.R.T.

Ford Madox Ford

84-499. Lurie, Alison. *Ford Madox Ford's Fairy Tales,* ChildL, 8, 1980, 7-21. Written early in his career, Ford's four juveniles are markedly autobiographical. W.B.

See also 84-486

Robin Fulton

84-500. Bruce, George. *The Poetry of Robin Fulton: Clinical Poet,* Akros, 14, 41, 1979, 68-82. After early landscape poems, Fulton has come to resemble Giacometti in his rigorous essentialising, but lacking MacDiarmid's humanity he risks narrowness and deadening of response. *Between Flights* suggests that the scrupulous doubts and questions have given way to a greater confidence and naturalness. J.H.A.

Robert Garioch

84-501. Bold, Alan. *Three Post-MacDiarmid Makars: Soutar, Garioch, Smith,* Akros, 15, 44, 1980, 44-61. After Victorian sentimentality, William Soutar, Robert Garioch, and Sydney Goodsir Smith showed that it is possible to think as well as feel in Scots. After early scepticism, Soutar responded enthusiastically to MacDiarmid and produced his masterpiece *Poems in Scots* (1935), but his later poetry, written as an invalid, is more variable. Garioch's poetry readings in the sixties led to neglect of his serious work and waste of his potential for extended narratives and meditations such as *The Wire* and *The Muir.* Smith's three themes are the love of Edinburgh, the desire to emulate MacDiarmid, and the celebration of drink. His masterpiece *Under the Eildon Tree* (1948, 1954) fuses the passionate and the Platonic. J.H.A.

John Gawsworth

See 84-527

William Gerhardie

84-502. Craig, Randall. *The Early Fiction of William Gerhardie,* Novel, 15, 3, 1982, 240-56. Gerhardie's early fiction rejects conventional narrative structure in order to reflect the chaos of existence. Rational thought cannot achieve a view of the noumenal, but artistic vision may. In an absurd universe we may discover order by imposing fictional models on reality. But only those characters who value the moment rather than the future can escape defeat by a non-telic world. A.B.F.

W.S. Graham

84-503. Skelton, Robin. *Comment,* MHRev, 54, 1980, 5-8. W.S. Graham has been called a poet's poet, a sparse poet. Gustafson commits "himself to all living moments, private and public, to any and every epiphany, resolving the moment into radiating significance." K.L.B.

Geoffrey Hill

84-504. Wilmer, Clive. *An Art of Recovery: Some Literary Sources for Geoffrey Hill's TENEBRAE,* SoR, 17, 1, 1981, 121-41. *Tenebrae* (1978) "labors to inhabit lost modes of expression," reviving an aesthetics of belief to recover — indirectly, skeptically, ambivalently --spiritual realities lost behind the incoherent, desacralizing "maze of historical conflict that hides them from us." Hill's verbal recoveries of the devotional language and poetics of earlier mystical literature — notably Anglican Metaphysical and Spanish Baroque verse — and his exploration of artifacts conceived sacramentally explain *Tenebrae's* penchant for paradox and its "near-pastiche" of earlier poetry that, like Hill's, desired to speak of that which lies beyond rational verbal expression. Although influenced by David Jones and Paul Celan, Hill differs in "his preference for formal consolidation, for a kind of tentative reconstruction within the [verse] traditions he is drawn to." B.K.H.

Aldous Huxley

84-505. Stevick, Philip. *The Limits of Anti-Utopia,* Criticism, 6, 3, 1964, 233-45. Anti-utopian works have their own limits and thus define a literary genre. Such limits are shown in three major anti-utopias: Huxley's *Brave New World,* Zamiatin's *We,* and Orwell's *1984.* The world of anti-utopian works is incomprehensible and incomplete. Although it is possible to write such a work technically, the anti-utopian work has too many problems to be imaginatively possible. K.D.C.

David Jones

84-506. Daly, Carson. *The Amphibolic Title of THE ANATHEMATA: A Key to the Structure of the Poem,* Rena, 35, 1, 1982, 49-63. Though the title of Jones's masterwork may seem a deliberate attempt at obfuscation, it actually indicates the structure and content of the poem itself. In his preface to the work, he delves into the etymology and meanings of *anathemata.* The title is neither idiosyncratic nor obscure. Like a sacrament, it has both form and matter. The matter consists of the derivation and resonances of the term and the form is the amphibolic structure in which this matter is couched. Furthermore, the choice of the word *anathemata,* in which contradiction is doubly reinforced by form and content, signals the three amphibolic and therefore contradictory contexts which the poem evokes: the supernatural, the metalinguistic, and the unconscious. G.A.C.

84-507. Kranz, Gisbert. *Die Tellus der Ara Pacis Augustae und andere Bildwerke in den Dichtungen von David Jones (The Tellus of the Ara Pacis Augustae and Other Art Works in the Poetry of David Jones),* Anglia, 100, 1/2, 92-102. The marble relief of the Tellus Mater or Earth Mother is the basis for the prose-poem which Jones titled *The Dream of Private Clitus* (1974), one of a series of works dealing with painting and sculpture. This genre begins with the description of Achilles's shield in the *Iliad* and runs through Chaucer and the 18th c. to the present. As a trained painter, Jones was particularly affected by such works. In *The Dream* he pays careful attention to detail of the relief and uses it as a poetic commentary on the relationship between the Mater and the Blessed Virgin (Jones was also a Catholic). The poem is also a commentary on the purveyors of and sacrifices to imperial power, Roman and British. (In German). T.W.R.

D.H. Lawrence

84-508. Kanatani, Nobuo. *SONS AND LOVERS: A Criticism of Middle-Class Values,* TsudaR, 23, 1978, 7-25. Paul Morel's rejection of Clara, Miriam, and his mother illustrates Lawrence's indictment of the Victorian middle class. J.P.A.S.

84-509. Leith, Richard. *Dialogue and Dialect in D.H. Lawrence,* Style, 14, 3, 1980, 235-58. A sociolinguistic study of the relationship between the languages of narrative and dialogue, particularly in dialect, illustrated by *Sons and Lovers, Lady Chatterley's Lover,* and *The Rainbow,* shows dialect used to reflect both personality and attitudes about society. J.B.B.

84-510. Norton, David. *Lawrence, Wells and Bennett. Influence and Tradition,* AUMLA, No. 54, 1980, 171-90. During 1912-13 Lawrence lived in Italy and read Bennett's *Anna of the Five Towns* and Well's *The New Machiavelli.* His letters illustrate the influence of Wells's novel on him, particularly in the writing of *The Sisters.* Critics exaggerate Bennett's influence on Lawrence. J.B.B.

F.R. Leavis

See 84-495.

C.S. Lewis

84-511. Bailey, Mark. *The Honour and Glory of a Mouse: Reepicheep of Narnia,* Mythl, 5, 2, 1978, 35-6. Pride as the chief of sins is amply excoriated in the Narnia stories; yet Lewis also allows for the positive value of a "proper sense of dignity and worth." The mouse Reepicheep best embodies this virtue. C.A.H.

84-512. Carter, Margaret L. *A Note on Moral Concepts in Lewis' Fiction,* Mythl, 5, 1, 1978, 35. Critics who attack Lewis's fictional portrayals of good and evil as petty are "infected with Romantic notions of the nobility of pride and rebellion." Lewis's avoidance of grandeur is deliberate, in line with orthodox Christian belief of the importance of the individual soul. C.A.H.

84-513. Chard, Jean Marie. *Some Elements of Myth and Mysticism in C.S. Lewis' Novel TILL WE HAVE FACES,* Mythl, 5, 2, 1978, 15-18. Jungian psychoanalysis, Greek and Babylonian mythology, Sufi mysticism, and alchemical lore all illuminate the symbolism of this novel, "Lewis's masterpiece." Its key themes include the body-mind-soul relationship, the doctrine of substitution, death and rebirth, sterility and fertility, and the comedic ending. C.A.H.

Wyndham Lewis

84-514. Raff, Melvin. *Wyndham Lewis and Stanley Elkin: Salvation, Satire, and Hell,* StCS, 8, 1981, 1-8. Both Elkin's *The Living End* and Lewis's *The Human Age* are Menippean satires ridiculing rational conceptions of life and the universe. Their rational protagonists, Ellerbee and Pullman, are sent to hell by a nonrational God. Elkin's satire is darker than Lewis's and discredits rationality to a greater degree. R.A.E.

Maurice Lindsay

84-515. Macintyre, Lorn M. *The Poetry of Maurice Lindsay,* Akros, 14, 42, 1979, 44-53. Lindsay's poetry, much of it revised for the *Collected Poems,* is essentially imitative. It is marred by over-explicitness, wordiness, dogmatism, archaic language, and rhetoric, but he can deal well with Scottish landscape and rural characters, and his poetry in Scots often succeeded. His recent work shows more sustained discipline, and a late flowering may be hoped for. J.H.A.

Hugh MacDiarmid

84-516. Bruce, George. *The Phenomenon of Hugh MacDiarmid,* Akros, 15, 44, 1980, 16-34. In his early lyrics MacDiarmid is both aware of the international literary climate and remains rooted in traditional Scots language. Though much after *A Drunk Man* is poetically inferior and marred by banality of inflation, it is a necessary development: cosmic, phantasmagoric, morally and socially indignant, it investigates in economical and transparent English the potential of rock and water and the apposition of opposites. J.H.A.

Edwin Morgan

84-517. Hamilton, Robin. *The Poetry of Edwin Morgan: Translator of Reality,* Akros, 15, 43, 1980, 23-39. Morgan's obsession with language links his varied output: science fiction and concrete poems, translations, poems about communication, and those involving agents of transformation. His most ambitious poem, *The New Divan* (1977), seeks to balance imagination and untransformed reality. J.H.A.

Edwin Muir

84-518. Brown, George Mackay. *Edwin Muir at Newbattle,* Akros, 16, 47, 1981, 6-13. [An account of Brown's year as a student at Newbattle Abbey 1951-2, and Muir's teaching and personality.] J.H.A.

84-519. Bruce, George. *The Peculiar Perception of Edwin Muir as Critic and in Self-portrayal,* Akros, 16, 47, 1981, 48-66. Muir rightly made John Knox represent anti-imaginative arrogance, and although personal factors distorted his view of the Scots langauage in *Scott and Scotland* (1936), this was later corrected. His criticism, wide in its sympathies and generally most perceptive, gains depth from his own terrible and visionary experiences explored with artistic detachment in the *Autobiography.* J.H.A.

84-520. Butter, P.H. *'Edward Moore' and Edwin Muir,* Akros, 16, 47, 1981, 34-47. As "Edward Moore", Muir contributed literary and social criticism to *The New Age* from 1920 to 1922. In his mature writing, this cerebral prose interpenetrates with his early poetry springing from the subconscious. His novels are marred by wooden characters and weak dialogue, but their psychological concerns anticipate his *Autobiography* and poems. His later work asserts the value of time as seen from eternity, and tries to turn history into myth. J.H.A.

84-521. McCulloch, Margery. *Edwin Muir and Scotland,* Akros, 16, 47, 1981, 67-81. Muir's argument in *Scott and Scotland* (1936), resembling T.S. Eliot's "dissociation of sensibility", emphasises language-division excessively, neglects the international context, is anachronistic, and underestimates the importance of national identity. His poetry is influenced by the tragic fatalism of the ballads, and his Calvinist upbringing appears in not only personal but universal forms such as his reworking of Greek myth. J.H.A.

84-522. Scott, Alexander. *Edwin Muir: From Myth to Man,* Akros, 16, 47, 1981, 14-33. Muir evolved a mythology of idealised childhood and eternity as psychic self-defence and projected his own life into Scottish history, idealising the Middle Ages. He achieved his own voice in *The Narrow Place* (1943), and his later work alternated between horror and Christian vision. His defects are narrowness and an often undistinguished style. J.H.A.

Iris Murdoch

84-523. Fletcher, John. *Reading Beckett with Iris Murdoch's Eyes,* AUMLA, No. 55, 1981, 7-14. *Under the Net* shows influence of Beckett's *Murphy* and Raymond Queneau's *Pierrot mon ami,* particularly in its humour. J.B.B.

George Orwell

See 84-481, 505.

Kathleen Raine

84-524. Hansen, Jørgen Christian. *A Reading of Kathleen Raine's Poetry,* Akros, 16, 48, 1981, 75-93. Raine handles metaphysical themes in the traditional manner. She journeys back in time to link primal innocence with modern ruined civilisation, as in *Northumbrian Sequence;* laments Man's fate after the Flood, as in *Isis Wanderer;* and celebrates the child representing the glory of the Son of Man, as in *Three Poems of the Incarnation.* As God's messenger, the poet depicts the endless travelling of the spirit. J.H.A.

Dorothy L. Sayers

84-525. Christopher, Joe R. *Trying to Capture "White Magic",* Mythl, 5, 1, 1978, 36-7. This hunting ballad by Dorothy L. Sayers, interpreted in the light of its epigraph from *The Mabinogion* and its punning allusions to the liturgy of the Mass, presents Christ as a wizard riding a slow ass yet always eluding pursuers, however fast, who are unsympathetic. C.A.H.

George Bernard Shaw

84-526. Lipman, Samuel. *Pshaw!,* ASch, 51, 4, 1982, 513-20. Shaw's criticism, first of music then of theater, laid the foundations for his prominence. His collected writings on music give a sense not only of his taste and approach but of late 19th-century London musical life. He preferred program music, and probably the program more than the music. Wagner was his chief love, Brahms his bête noire, and he had strong, at times idiosyncratic, opinions about other composers and performers. Widespread admiration for Shaw as the finest music critic in English is ill-founded. His still timely rodomontade is of interest principally as a special case of Shaw as playwright, social thinker, and entertaining scourge. S.G.K.

Matthew P. Shiel

84-527. Wynne-Tyson, Jon. *Two Kings of Redonda: M.P. Shiel and John Gawsworth,* BI, No. 36, 1982, 15-22. Despite a steady and varied (though even) output, M.P. Shiel, a writer of fantasy, was almost forgotten by his death in 1947. His literary executor was the poet John Gawsworth (Terence Fytton Armstrong). Gawsworth also became Shiel's successor as the "king" of the Caribbean island Redonda. R.L.C.

Alan Sillitoe

84-528. Vaverka, Ronald Dee. *Commitment as Art: A Marxist Critique of a Selection of Alan Sillitoe's Political Fiction,* SAngU, 35, 1978, 1-136. Sillitoe is a conscious and able artist, creating realistic characters who rebel against an exploitive society, and thus providing fiction accessible to the almost ignored working-class reader. In *Saturday Night and Sunday Morning,* Arthur Seaton rebels to assert and define his individuality. In *The Loneliness of the Long-distance Runner,* Smith rebels to affirm the honesty of the "Out-laws." In *Key to the Door,* Brian Seaton refuses to aid Imperialism; and in *The Good Women,* Liza advances from personal to class-conscious protest. Despite hostile critics, Sillitoe makes points through artistically controlled realism. [Index and bibliography provided.] P.K.

Sydney Goodsir Smith

See 84-501.

William Soutar

84-529. Bruce, George. *The Poetry of William Soutar: Reasoning Man — Intuitive Poet,* Akros, 15, 43, 1980, 47-62. Soutar's lyrical English prose, in which generalisations arise out of particular experiences, is more consistently successful than his English poems, mostly marred by abstract symbolism and rhythmic deadness, and limited by his neglect of significant contemporary developments. In Scots poetry, his idiom is more secure and his lyric gift is at home. His use of bairn-rhymes was a major contribution to renewing Scots poetry. J.H.A.

See also 84-501

Dylan Thomas

See 84-497

J.R.R. Tolkien

84-530. Green, William H. *The Four-Part Structure of Bilbo's Education,* ChildL, 8, 1980, 133-40. Underlying the various episodes of Bilbo's education is a pattern of opposition and return which orders and clarifies the hobbit's experience. W.B.

84-531. Lynch, James. *The Literary Banquet and the Eucharistic Feast: Tradition in Tolkien,* Mythl, 5, 2, 1978, 13-14. The successive meals and feasts in *The Fellowship of the Ring* have their affinities with the world of Heorot in *Beowulf,* but go beyond it through connotations of the Christian Eucharist. The parallel is especially evident in the Elves' "waybread". C.A.H.

84-532. Rosenberg, Jerome. *The Humanity of Sam Gamgee,* Mythl, 5, 1, 1978, 10-11. Though lacking the superlative characteristics of other heroes of *The Lord of the Rings,* Sam plays a role in the quest that is enhanced by his earthy, ordinary human qualities. Thus he contributes greatly to the novel's appeal to readers. C.A.H.

84-533. Russell, Mariann. *"The Northern Literature" and the Ring Trilogy,* Mythl, 5, 2, 1978, 41-2. The concept of heroism found in Tolkien's fiction resembles that of early English works such as *Beowulf, Maldon,* and *Sir Gawain* — the "tradition of Christian chivalry." "True greatness" is embodied not in the chief, whose pride disqualifies him, but in a loyal subordinate and companion. C.A.H.

84-534. Walker, Stephen L. *The War of the Rings Treelogy: An Elegy for Lost Innocence and Wonder,* Mythl, 5, 1, 1978, 3-5. In the fabulous trees of Tolkien's Middle-earth myth are captured larger themes of the fiction: the decline of the world since the Fall of Man, coupled with hope for the future; the power of evil yet its ultimate defeat; the combined blessing and curse of civilization. C.A.H.

See also 84-470.

Hugh Walpole

84-535. Steele, Elizabeth. *A Change of Villains: Hugh Walpole, Henry James, and Arnold Bennett,* CLQ, 17, 3, 1981, 184-92. Leon Edel's suggestion that James is James Tunstall in Walpole's *The Killer and the Slain* is questionable. Equally plausible is the suggestion that Tunstall is Bennett. L.M.S.

Charles Williams

84-536. Haykin, Michael. *A Note on Charles Williams' THE PLACE OF THE LION,* Mythl, 5, 2, 1978, 37-8. William has two of his characters refer briefly in conversation to polemics between St. Ignatius and the Gnostics — titles which Williams evidently invented. The reference may be more than a joke; it may suggest the forgery by "a 'modern Gnostic' group" of pseudo-ancient esoteric texts. C.A.H.

84-537. Howard, Thomas. *Charles Williams' Use of Arthurian Materials,* Mythl, 5, 1, 1978, 6-10. To associate Williams with the occult is misleading; he sought to present everyday reality convincingly — including "the motions of grace in human experience." His Arthurian poems, which reveal "hitherto unexpected significances" in the traditional legends, illustrate this thematic emphasis. Their unusually concrete geography is also symbolic: Byzantium is a center from which grace radiates; Broceliande, a place of potentiality leading equally to the Grail or to chaos. Williams, true to reality, has it lead to both: Logres is destroyed, yet its essence remains accessible within human life. C.A.H.

Angus Wilson

84-538. Wilson Angus. *The Genesis of ANGLO-SAXON ATTITUDES,* BI, No. 34, 1981, 3-8. The two most noteworthy things about the creative process used in *Anglo-Saxon Attitudes* were the long time spent in its conception and the many notes made before the actual writing. Four archaeological events contributed to the genesis of the novel: the scandal about the Elgin marbles, the exposure of the Piltdown hoax, and the discoveries of the Sutton Hoo and Mildenhall treasures. R.L.C.

Virginia Woolf

84-539. Dowling, David. *Virginia Woolf's Own JACOB'S ROOM,* SoRA, 15, 1, 1982, 60-72. The novel is an art object which locates Jacob within a large, complex canvas, the Room itself being Virginia Woolf's painting of the world; Jacob is the central image in a collage which possesses "significant form." *Jacob's Room* achieves unity by reflecting Woolf's own vision as part of the design and by contrasting Jacob's room with her Room; it achieves significant form by balancing Jacob's detachment with Woolf's engagement, his lethargy with her energy, his ignorance with her wisdom. She combines aesthetic interest with a critique of World War I while remaining inside her canvas. W.S.G.

84-540. Fleishman, Avrom. *Pen-envy and the Disappearing Subject: Some Recent Woolf Criticism,* Novel, 14, 3, 1981, 251-61. (rev.-art., Maria Di Battista, *Virginia Woolf's Major Novels* (New Haven: Yale Univ. Pr., 1980); Perry Meisel, *The Absent Father: Virginia Woolf and Walter Pater* (New Haven, Yale Univ. Pr., 1980); and Michael Rosenthal, *Virginia Woolf* (New York: Columbia Univ. Pr., 1979).) Meisel studies Woolf as an unacknowledged disciple of Pater and Di Battista shows her as a self-effacing author. Both seem more concerned with what was left out of the literary work than with what was put in and write what seems to be "criticism fired by pen-envy...." While Di Battista's work is a distinguished contribution, the Rosenthal book is merely a presentation of reasonable ideas and lacks distinctiveness. A.B.F.

Twentieth Century British Drama

84-541. Berry, Ralph. *The Aesthetics of Beerbohm Tree's Shakespeare Festivals,* NCTR, 9, 1, 1981, 23-51. Tree's Shakespeare festivals (1905-1913) are recognized as a step toward the National Theatre, but the intrinsic value of his work, especially his style of realism, has always been challenged. But these challenges are largely retrospective. Tree served and lived with the modes of his day, which included, as well as a love of elaboration, a diminishing esteem for late Victorian/Edwardian work in general. In addition, widespread inflation, unionized labor, and the advent of film brought Tree's type of production to extinction. B.C.G.

Twentieth Century British Poetry

84-542. Bernhart, Walter. *A View of Scottish Poetry from Graz,* Akros, 14, 42, 1979, 31-9. Apart from international experimenters Ian Hamilton Finlay and Tom Leonard, modern Scottish poetry is largely unknown in Austria, but following a 1977 Graz symposium, it has appeared in university courses. A new Austrian interest in lyric poetry and regional identity could be exploited by a more vigorous British promotion of Scottish work. J.H.A.

84-543. Middleton, David. *Beyond the Merely Modern: New Poetry from Britain,* SoR, 17, 1, 1981, 214-24. (rev.-art., Andrew Motion, *The Pleasure Steamers,* Carcanet, 1979; Miklós Radnóti, *Forced March,* trans. Clive Wilmer and George Gömöri, Carcanet, 1980; Michael Vince, *The Orchard Well,* Carcanet, 1979.) These collections illustrate "that the longstanding British disinclination toward the extremes of American modernist experimentation was instinctively right;" that British poets, unlike their American counterparts, are avoiding the failure of Romantic tradition, of "revolutionary modernism," by working "within an unbroken, if attenuated, history of those traditional poetic forms best suited to express the universal concerns of civilized man." B.K.H.

84-544. Pacey, Philip. *Navigants of the Obscure Passage: Five English Poets in Quest of the Grail,* Akros, 13, 39, 1978, 84-100. Contemporary English is a poetic wasteland only if the 'British' or 'Celtic' element is ignored. The extended poem, open to risky embracing of varied experience, is a voyage of discovery, a journey (akin to Christ's) from and to Love. Poets who seek the Grail are David Jones, Basil Bunting, John Heath-Stubbs, Geoffrey Hill, and Jeremy Hooker. J.H.A.

84-545. Rush, Christopher. *Younger Writers in Scots,* Akros, 15, 45, 1980, 7-50. Alastair Mackie, the finest living poet in Scots, a thinker but conscious of the body's frailties, writes of life's darker concerns and the heroic figures which give it meaning. Duncan Glen, more intellectual, less metaphoric and concise, writes best with concrete starting-points. Donald Campbell, more rhythmically vital than either, has developed a searching, introverted style, though still often marred by empty rhetoric. Promising younger poets showing the vitality of the Scots language are Alan Bold, David Mitchell, William Findlay, Walter Perrie, Ronald Butlin, and Raymond Vettese. J.H.A.

84-546. Scammacca, Nat. *A View of Scottish Poetry from Sicily,* Akros, 14, 42, 1979, 17-30. Opposition to middle-class, bureaucratic cultural centralisation links poets writing in Scots with the Sicilian Antigruppo. Scottish poetry is widely known in Sicily, and it should perhaps ideally be translated into Sicilian rather than Italian. MacDiarmid and Santo Calì were both scholarly poets enriching and saving their languages. J.H.A.

84-547. Thompson, N.S. *A View of Scottish Poetry from Florence: New Light: Poetry in the Vernacular,* Akros, 14, 42, 1979, 9-17. Since MacDiarmid, Scottish poets have based their poetry on vernacular speech, though unsupported by any significant prose. This process recalls Dante, while parallels with Pier Paolo Pasolini's dialect writing suggest revolutionary political implications. J.H.A.

84-548. Wood, Barry. *Contemporary Scottish Poetry: Difficult Country: Scottish Poetry and Scottish Criticism: AKROS 1968-1980,* Akros, 15, 44, 1980, 76-90. *Akros* has revived the best traditions of Scottish poetry criticism with important assessments of Hugh MacDiarmid, Sydney Goodsir Smith, William Soutar, Robert Garioch, Tom Scott, Alexander Scott, David Campbell, Duncan Glen, Sydney Tremayne, W.S. Graham, Iain Crichton Smith, Norman MacCaig, and Edwin Morgan. J.H.A.

UNITED STATES

UNITED STATES IV. THEMES AND TYPES

Drama

84-549. Chinoy, Helen Krich. *Art Versus Business: The Role of Women in American Theatre,* DramR, 24, 2, 1980, 3-10. Though treatises about women in many roles have been written, no work exists devoted to seeing how women have used and have been used in the theatre. Actresses have been visibly active in the theatre for centuries, but women have also worked less visibly behind the scenes in all aspects of theatre. Now they are becoming less retiring and their work is being acclaimed. Not the least of the women who have had tremendous influence on modern American theatre was Hallie Flanagan Davis, who headed the Federal Theatre Project in the depression years. A.I.D.

Fiction

84-550. Baender, Paul. *Safety and Disaster through Indefinition,* IowaR, 10, 1, 1979, 1-11. At first examination, characters in American fiction seem "radically versatile" — that is, a single character represents traits and dispositions which are not compatible, but yet which let him or her grow into fullness. The myth of the indefinite character in America literature is that a normal, ordinary individual suddenly abandons a usual way of living. In the 20th century, the advocacy of "indefinition" is escapist. R.L.C.

84-551. Heatherington, Madelon E. *Romance without Women: The Sterile Fiction of the American West,* GaR, 33, 3, 1979, 643-56. Western fiction has failed to gain respectability and to flourish because of its refusal to develop significant female characters. This inability to fully incorporate women into the genre directly vitiates the form's roots in romance mythology, a form which demands a confrontation with "the goddess of the world" so that the heroes may realize their full status and see the land restored to its proper fertility. J.R.K.

Plot Patterns

84-552. Naylor, Carolyn A. *Cross-Gender Significance of the Journey Motif in Selected Afro-American Fiction,* CLQ, 18, 1, 1982, 26-38. The black female novelist's *Bildungsroman* contains elements affirming humanistic values seen through the use of an androgynous vision containing elements of both feminity and masculinity; this unity is missing in the *bildungsroman* of black male writers. The black female writers' characters appear to achieve greater self-knowledge in their journey. L.M.S.

Prose

84-553. Sayre, Robert F. *Autobiography and the Making of America,* IowaR, 9, 2, 1978, 1-19. Understanding the importance, both historically and culturally, of autobiography in America is a prerequisite to understanding American literature. The "idea" of America is what unites American autobiography and differentiates it from that of other countries. American autobiographies are different, as the national character of America is different. Franklin, Whitman, Henry Adams, and Frederick Douglass provide representative examples. R.L.C.

Subjects

84-554. McCormack, Peggy. *Women in Westerns: FOUR ARCHETYPAL CHARACTERIZATIONS,* ReAL, 8, 2, 1981, 15-23. The good woman in Westerns is often represented as the well-behaved, single, school teacher or the respectable, married woman. At the other extreme is the prostitute at the town saloon. A fourth type is a liberated female who in some way is free from conventional dominance and is, therefore, seen as a threat to male dominance, like Barbara Stanwyck in *Trooper Hook,* a victim of Indian capture and enforced sexual submission. Upon her return the white people despise her believing death preferable to shameful compromise for survival. Yet a white man involved with an Indian woman is not a social outcast. Western films resist change and the women in them remain stereotypes who will not seriously rebel against male supremacy. M.T.H.

UNITED STATES V. SEVENTEENTH AND EIGHTEENTH CENTURIES

Hugh Henry Breckenridge

►**84-555.** Lenz, William E. *Confidence Games in the New Country: Hugh Henry Breckenridge's MODERN CHIVALRY,* CLQ, 18, 2, 1982, 105-12. Breckenridge's novel provides an early catalogue of American confidence games and expresses early anxieties about the movement of the country from Puritan theocracy to political democracy. L.M.S.

Seventeenth and Eighteenth Centuries U.S. Poetry

84-556. Waggoner, Hyatt H. *Puritan Poetry,* Criticism, 6, 4, 1964, 291-312. Puritan poets, including Philip Pain, Ann Bradstreet, and Michael Wigglesworth, dealt primarily with dogmatic considerations. These three poets rarely allowed their inner struggles to become apparent in their poetry. Edward Taylor, the best of the Puritan poets, explicitly epoused the same faith, but allowed his personal struggles to implicitly manifest themselves in his poetry. By the time Joel Barlow wrote the *Columbiad,* the Puritan faith had been destroyed, and Barlow, perceiving Puritanism as contradictory and irrelevant, dealt with similar problems with a different emphasis, visualizing a City of God arising in the new world, brought about by a new age of reason. S.J.H.

Seventeenth and Eighteenth Centuries U.S. General

84-557. Stowell, Marion Barber. *Revolutionary Almanac-Makers: Trumpeters of Sedition,* PBSA, 73, 1, 1979, 41-61. Because of farmers' "constant dependency" upon and trust in them, almanacs served as effective tools of propaganda. A survey of various almanacs of the period uncovered a wide variety of genres used in them, although not all of the popular almanacs served as vehicles for propaganda. J.B.B.

UNITES STATES VI. NINETEENTH CENTURY, 1800-1870

Louisa M. Alcott

84-558. Hollander, Anne. *Reflections on LITTLE WOMEN,* ChildL. 9, 1981, 28-39. Though the modern reader favours Jo, Alcott's *Little Women* gives structural importance to each March sister. Each girl's struggle to maturity reveals some of the complex truth about the American female consciousness. Alcott's vision of maturity discredits art and sexuality, dismisses erotic, artistic, and intellectual ambitions as selfish, and exalts good character and self-denial. W.B.

George Henry Bo̊ker

84-559. Evans, Oliver H. *George Henry Bo̊ker's THE SPIRIT OF POESY,* AN&Q, 18, 9, 1980, 140-1. Bo̊ker's poem appeared in print in 1848, and a ms of the work is at Princeton. The variant title, *The Snow Flake* or a combination of the two titles has often confused critics. The poem itself, however, is an excellent statement of the poet's devotion to literature and of his theory of poetry. A.I.D.

Emily Dickinson

84-560. Franklin, R.W. *The Houghton Library Dickinson Manuscript 157,* HarvLB, 28, 3, 1980, 245-57. The first four lines on 157r belong at the end of "A pit--but Heaven over it;" the second four belong at the end of "I tie my hat--I crease my shawl." This corrects Johnson's standard edition. B.Y.F.

84-561. Johnson, Greg. *Emily Dickinson: Perception and the Poet's Quest,* Rena, 35, 1, 1982, 2-15. Dickinson's poetic quest was an idealized progress toward religious certainty, though that progress was constantly frustrated. A poet of experience, she suffered, doubted, regrouped and continued on with deepened insight. A few primary symbols represent unchanging elements and conditions of her quest, the most important of which are related to visual perception. The central paradox of her poetic insight is stated poignantly in terms of her religious quest as a whole. Through poetic strategies she developed a vision of her own questing self. G.A.C.

Ralph Waldo Emerson

84-562. Gregg, Edith Emerson Webster. *Emerson and His Children: Their Childhood Memories,* HarvLB, 28, 4, 1980, 407-30. [Excerpts Ellen's & Edith's mss and Edward's published recollections. Covers 1845-60. Illus.] B.Y.F.

See also 84-650.

Henry Wadsworth Longfellow

84-563. Berry, David W. *The Hiawatha Saga: Bayard Taylor's Possible Contribution,* CLQ, 17, 4, 1981, 256-8. Apparently Longfellow was influenced by Taylor in writing *Hiawatha.* L.M.S.

See also 84-649.

Herman Melville

84-564. Jennings, Margaret. *The Isolatoes in Melville's CLAREL,* AN&Q, 18, 4, 1979, 53-6. The isolato is an alienated, estranged creature to Melville, for whom he feels respect and pity for its loneliness. Such creatures abound in *Clarel.* A.I.D.

84-565. Johnson, Barbara. *Melville's Fist: The Execution of BILLY BUDD,* SIR, 18, 4, 1979, 567-99. We cannot decide whether *Billy Budd* ends with acceptance or irony because the opposition is one of the subjects of the story. By his blow Billy tries to deny the discontinuity between being and doing, and yet his act affirms it. The blow is the power of negation which Billy has been suppressing all his life. Melville neither sides with nor condemns Vere's judgment but stresses the importance of the act of judging. Judgment removes ambiguity by converting difference within to difference between. A.B.F.

84-566. Johnson, Julie M. *Taji's Quest in Melville's MARDI: A Psychological Allegory in the Mythic Mode,* CLQ, 18, 4, 1982, 220-30. Whether *Mardi's* hero, Taji, is seen as heroic or foolish depends on whether Taji is seen as he views himself or from the grounds of mythology and depth psychology. The ambiguous ending arises from the tension between Taji's conscious and subconscious motivation. L.M.S.

84-567. Sealts, Merton M., Jr. *The Chronology of Melville's Short Fiction, 1853-1856,* HarvLB, 28, 4, 1980, 391-403. Melville's letters & publishers' records imply composition and submission dates for the 15 pieces in *Harper's* and *Putnam's* [''Historical Note'' to the Piazza Tales and *and Other Prose Pieces, 1839-1860,* forthcoming as vol. IX of *The Writings of Herman Melville,* ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle (Evanston and Chicago: Northwestern Univ. Pr. and the Newbery Library, 1968).] B.Y.F.

Fitz-James O'Brien

84-568. Miller, Tice L. *Fitz-James O'Brien: Irish Playwright and Critic in New York, 1851-1862,* NCTR, 10, 1, 1982, 19-36. Within a year of his arrival in the United States O'Brien had won recognition as a short story writer, poet, critic, and dramatist. He pinpointed the reason for the impoverished condition of American drama as the nation's leisureless work-and-success orientation, engendering monotony of activity and character. He held that traditional acting was outmoded: the stage must reflect contemporary life, but expressed in romantic, not realistic, terms. His actual dramatic gift lay in using well worn European-borrowed materials of his day in a unique manner — he was a transitional figure fomenting change but unable to participate. B.C.G.

Edgar Allan Poe

84-569. Babcock, C. Merton. *The Wizards of Baltimore: Poe and Mencken,* TQ, 13, 3, 1970, 110-15. Both Poe and Mencken were appalled by the literary societies of New England and were responsible for scorching reviews of the New England literati. One of the more clever critical hoaxes was Poe's autographical scam. Obtaining the signatures of prominent authors of his day such as Lowell, Irving, Longfellow, and Emerson, Poe purported to analyze their characteristics but was able instead to criticize them in his humorous and satirical fashion. Though Mencken was not overly fond of Poe, both their tastes and objects of dissatisfaction were similar. D.J.G.

84-570. Böker, Uwe. *''Hunting With My Brains'': Neues zur Frühen englischen Poe-Rezeption und zu den Anfängen der Detektivgeschichte (New Evidence For Early English Reception of Poe and the Beginnings of the Detective Story),* Anglia, 100, 1/2, 1982, 49-67. It has become a critical commonplace that Poe's detective stories had no immediate following in England — that he was ahead of his time. Two publications of the 1860's correct this misconception: Thomas Donnelly's articles in the *Dublin Review* (published in London) which hold the official police up to scorn, and Andrew Forrester, Jr.'s ''Arrested on Suspicion,'' in the collection *Revelations of a Private Detective,* followed by Forrester's collection *The Female Detective* (1864). These publications pay homage to Poe, both directly and indirectly. Like Poe, the authors offer armchair solutions to real mysteries and model their detectives upon Dupin, though Forrester deliberately makes his first-person narrator a member of a humbler class, that of buyers of yellow-back fiction. (In German). T.W.R.

84-571. Glover, Douglas, and others. *An Interview with Claude Richard,* IowaR, 12, 4, 1981, 12-22. The present interest in France in Poe reflects the movement in French literary criticism and theory away from a humanist conception of literature to the linguistic and technical which considers the potentialities of the text. Thus, the text of *The Purloined Letter* is about the letter D, which becomes a metonymy for the whole of language. American criticism wants to stabilize, rather than destabilize, by making the meaning not a thing in itself, but a stimulation. R.L.C.

84-572. Richard, Claude. *Destin, Design, Dasein: Lacan, Derrida and THE PURLOINED LETTER,* IowaR, 12, 4, 1981, 1-11. In France, Poe is again receiving attention as a most important American writer. This recognition does not come from aesthetic considerations, but is based on the linguistic studies of Lacan and Derrida, which form the basis of a new way of thinking about language by postulating that language is a primal cause and that things come into being in language. R.L.C.

Franklin Benjamin Sanborn

84-573. Wilmes, D.R. *F.B. Sanborn and the Lost New England World of Transcendentalism,* CLQ, 16, 4, 1980, 237-47. Sanborn's death signalled the end of Transcendentalism, as his life participated in generalizing Emersonian thought into the context of American optimism. Concurrently, he also contracted Transcendentalism to within the limits of Concord. L.M.S.

E.D.E.N. Southworth

84-574. Habegger, Alfred. *A Well Hidden Hand,* Novel, 14, 3, 1981, 197-212. An examination of E.D.E.N. Southworth's *The Hidden Hand* shows it to be a radical interpretation of female life, for the heroine violates most conventions of femininity in protecting herself, dressing as a boy, and later fighting a duel. The behavior of Capitola suggests that femininity is a dead end and that women must find new patterns of behavior. Women must become like men, and men in turn will have to be reduced to milksops. The vast popularity of the book suggests that it appealed to tomboys and that there must have been many in the second half of the 19th century. A.B.F.

Harriet Beecher Stowe

84-575. Kirkham, E. Bruce. *The Writing of Harriet Beecher Stowe's THE PEARL OF ORR'S ISLAND,* CLQ, 16, 3, 1980, 158-65. New information uncovered about *The Pearl* indicates it was essentially written in two parts at two different times and that the lapse in writing time both created, and resulted from, the attempt to fashion two different stories. L.M.S.

Celia Thaxter

84-576. Vallier, Jane. *The Role of Celia Thaxter in American Literary History: An Overview,* CLQ, 17, 4, 1981, 238-55. In order for Thaxter's poetry to be judged fairly, the biographical, historical, and cultural facts of her life must be known. L.M.S.

Walt Whitman

84-577. Folsom, Lowell Edwin. *America's "Hurrah Game": Baseball and Walt Whitman,* IowaR, 11, 2/3, 1980, 68-80. Whitman was perhaps the first writer to realize the significance of baseball as representative of something peculiarly American. As editor of *The Brooklyn Daily Eagle,* he reported baseball games, and his interest continued throughout his life. He referred to baseball in *Song of Myself* as a distinctive element of the American experience. He also used baseball terms and metaphors in his poetry. R.L.C.

Nineteenth Century, 1800-1870, U.S. Drama

84-578. Senelick, Laurence. *An American Toy Theatre Play Newly-Discovered,* NCTR, 9, 2, 1981, 99-106. Although no American toy theatre has previously been documented, a chance purchase of theatricalia by the author reopened the question. Drama scenes represented in this transaction definitely were not English; instead they represented a disparate variety. The five *Cinderalla* scenes, it seems, were pirated from numerous European sources and put together in the United States in the mid-19th-century. B.C.G.

Nineteenth Century, 1800-1870, U.S. Fiction

84-579. Takano, Fumi. *Women in 19th Century American Fiction - Their Reality and Non-Reality,* TsudaR, 23, 1978, 41-52. Although the plots of the domestic romances are unnatural and the characterization mechanical, the everyday life of the women depicted is fairly real, including the use of the beginning of the women's rights movement. J.P.A.S.

Nineteenth Century, 1800-1870, U.S. Prose

84-580. Delano, Sterling F. *THE HARBINGER Reviews Its Transcendental "Friends": Margaret Fuller, Theodore Parker, and Ralph Waldo Emerson,* CLQ, 17, 2, 1981, 74-84. Reviews in *The Harbinger* were influenced by its purpose of spreading Charles Fourier's views on industrial reform and the aims of the American Union of Associationists. Negative reviews of works by Fuller, Parker, and Emerson resulted largely from their refusal to join Brook Farm. L.M.S.

UNITED STATES VII. NINETEENTH CENTURY, 1870-1900

Henry Adams

See 84-619

Charles W. Chesnutt

84-581. Keller, Dean H. *Charles W. Chesnutt and the Ohio Stenographers' Association,* AN&Q, 18, 4, 1979, 56-8. Chesnutt, the first successful American black novelist, wrote, besides novels, short stories in dialect and articles for many periodicals. Self-educated, he rose to prominence as a stenographer and became a member of the association for that profession. [Three additions to his bibliography appended.] A.I.D.

Stephen Crane

84-582. Bastein, Friedel H. *A Note on the Contemporary German Reception of Stephen Crane's RED BADGE OF COURAGE,* ALR, 12, 1, 1979, 151-3. In Crane's lifetime, German recognition of *The Red Badge of Courage* was limited to one brief review which noted its similarity to other fictional works dealing with war. Upon the author's death some German organs mentioned this work; others did not. Not until the 1950's did the Crane revival take the work to Germany as a recommended school text. B.C.G.

84-583. Spofford, William K. *Stephen Crane's THE OPEN BOAT: Fact or Fiction?,* ALR, 12, 2, 1979, 316-21. Early in his life, Crane articulated a frustratingly indifferent universe and the heightened need for brotherhood. He distilled the resultant philosophy to the relation between humanity and the sea, using *The Open Boat* as a vehicle. Early in their ordeal the four men feel keenly the indifference of the universe; towards its end they mark the harmonious, beautiful break of day. Whether the story is fact or fiction, one must recognize that Crane observed and reported the world from a literary perspective that largely determined what he saw and what it signified. B.C.G.

84-584. Wolter, Jürgen. *Drinking, Gambling, Fighting, Paying: Structure and Determinism in THE BLUE HOTEL,* ALR, 12, 2, 1979, 295-8. The nature of Crane's *The Blue Hotel* depends on the questions of determinism, the relevance of the last section, the element of progression, and the structural function of repetition. The story's events recur in a fixed sequence, leading to the conclusion that the characters have very limited freedom. Though the Easterner momentarily appears capable of willed action, the last section demonstrates his moral failure in the lack of individuality and free will, leaving him unable to act. Humanity's powerlessness is reflected in the overwhelming power of fate. B.C.G.

Minnie Maddern Fiske

84-585. Schwab, Arnold T. *Minnie Maddern Fiske's Birthdate: A Correction,* NCTR, 8, 2, 1980, 87-90. Though most standard reference books agree that Minnie Maddern Fiske was born Dec. 19, 1865, she was actually born on that day in 1864. The earlier date is unmistakably substantiated more than once in Archie

Binn's and Olice Kooken's *Mrs. Fiske and the American Theatre* (New York, Crown, 1955). Mrs. Fiske began her autobiography and in the one chapter completed twice affirms, if indirectly, the 1864 date. B.C.G.

Bret Harte

84-586. Murphy, Brenda. *The Unpublished Letters of Bret Harte to John Hay,* ALR, 12, 1, 1979, 77-110. This series of 28 letters began after Harte and Hay had become associated, by means of their literary ballads, in the minds of the reading public. The letters are end-noted and extend from 1871 to 1897. They reflect small talk, banter, complaints, anxieties, and requests. B.C.G.

William Dean Howells

84-587. Aaron, Daniel. *Howells, and Harvard,* HarvLB, 28, 4, 1980, 438-42. Howells thought Harvard riddled with invidious social distinctions; he expresses his attitude most clearly in *The Landlord at Lion's Head.* B.Y.F.

84-588. Bellamy, Michael O. *Eros and Thanatos in William Dean Howells's EDITHA,* ALR, 12, 2, 1979, 283-7. Howells dramatizes his repudiation of idealism with Editha's giddy patriotism. This is actually her repression of sexuality, causing her to eroticize war and death. A death wish is shared and manifested under various guises by most of the characters in this story. Only Editha's mother, Mrs. Balcom, understands the true relation of life and death, and there is no one to whom she can communicate her wisdom. B.C.G.

84-589. Bremer, Sidney H. *William Dean Howells's Ingenues and the Road to Marriage,* ALR, 12, 1, 1979, 143-50. Howells's analysis of marriageable women suggested that they had no distinct personality and were expected to represent a stereotype. Though he recognized falsity and the danger of psychological damage in these views, he went no further than admitting that cultural idealization and mere marital goals inhibited women's personal development. Thus his emotional commitment to convention obviated a search for alternatives to marriage or criticism of sex roles which could have resulted in revolutionary implications. B.C.G.

84-590. Furia, Philip. *EDITHA: the Feminine View,* ALR, 12, 2, 1979, 278-82. Editha, usually interpreted as naively patriotic in urging her fiancé George Gearson into the Philippine War, is far more complex. She manipulates him, at least to have him powerless and at most to have him dead. *Editha* says nothing of war or love of country — it represents a woman's struggle for sexual indpendence and freedom from male domination. B.C.G.

84-591. Nordloh, David J. *W.D. Howells at Kittery Point,* HarvLB, 28, 4, 1980, 431-7. Howells liked his summer place in Maine, which, together with its library [described in one p.], Harvard now runs as a memorial. B.Y.F.

84-592. Tavernier-Courbin, Jacqueline. *The Village and After: Social Evolution Through Character in A MODERN INSTANCE,* ALR, 12, 1, 1979, 127-42. Howells allows his village no romantic virtues; rather, his indictment is unmitigated and pervasive. Characters in *A Modern Instance* in various ways find themselves running afoul of and diminished by concepts of village, city, mid-west, and frontier. Howells returns his surviving characters to the village in despair — perhaps to demonstrate his lack of faith in any part of the cycle. B.C.G.

Helen Hunt Jackson

84-593. Takano, Fumi. *Helen Hunt Jackson - A Writer with a Battle Axe,* TsudaR, 26, 1981, 53-65. Moved to a fierce denunciation of cruelty to the weak and helpless, Jackson became a strong spokesperson for the Indians of North America. Her *Ramona* contributed to the enactment of the protective Dawes Act of 1887. J.P.A.S.

Henry James

84-594. Tintner, Adeline R. *Henry James's HAMLETS: "A Free Rearrangement",* CLQ, 18, 3, 1982, 168-82. James reworks *Hamlet* into his material three times in his career: in *Master Eustace, The Princess Casamassima,* and *The Ivory Tower.* (Illus.) L.M.S.

Sarah Orne Jewett

84-595. Folsom, Marcia McClintock. *"Tact Is a Kind of Mind-Reading": Empathic Style of Sarah Orne Jewett's THE COUNTRY OF THE POINTED FIRS*, CLQ, 18, 1, 1982, 66-78. Jewett's manipulation of narrative and dialogue may be called "empathic style." That is, characters are able to "read" nature and the minds of others. This style is responsible for the atmosphere of easy familiarity in the novel. L.M.S.

84-596. Held, George. *Heart to Heart with Nature: Ways of Looking at A WHITE HERON*, CLQ, 18, 1, 1982, 55-65. Jewett's story not only reflects the need to resist loss of respect for the natural world but Jewett's own independence in behavior as well. L.M.S.

84-597. Mayer, Charles W. *THE ONLY ROSE: A Central Jewett Story*, CLQ, 17, 1, 1981, 26-33. *The Only Rose* has not been seen in its relationship to other examples of Jewett's mature work, although thematically it presents her common belief in the past as alive and helpful in present memory. This vision is important in *The Dulham Ladies* and *The Hiltons' Holiday*, among others, but is seen most clearly in *Rose*, where the use of pennyroyal is symbolic of memory used to sustain present life. L.M.S.

84-598. Romines, Ann. *In DEEPHAVEN: Skirmishes Near the Swamp*, CLQ, 16, 4, 1980, 205-19. Contrary to common opinion, *Deephaven* illustrates rituals as protecting the protagonists from fully experiencing their lives. This serves as preparation for the later *The Country of the Pointed Firs*, which takes the protagonist past the barriers of ritual, showing how they impose entry into life. L.M.S.

84-599. Snow, Malinda. *"That One Talent": The Vocation as Theme in Sarah Orne Jewett's A COUNTRY DOCTOR*, CLQ, 16, 3, 1980, 138-47. *A Country Doctor* unites the theme of *talent* with that of *calling* and examines the difficulty a woman has in bringing them together. Although conversations are used to develop the theme, Jewett's book is closer to a novel of vocation than to a novel of manners, with the first half presenting Nan's talent and the second her attainment of her goals. Although the novel is flawed, it should be admired for its unconventional treatment of its heroine. L.M.S.

Mark Twain

84-600. Baker, William. *Mark Twain in Cincinnati: A Mystery Most Compelling*, ALR, 12, 2, 1979, 229-315. Twain's six months in Cincinnati (1856-57) nearly constitute a blank for biographers. No personal letters are extant; he makes no mention of these months in his autobiographical or fictional writings. Yet city directories, his pieces in the Cincinnati papers, and his letters to other newspapers give glimpses of this period. Apparently he came to his dislike of the printer's life at this time, as well as awakening to a characteristically dim view of humanity. Positively, he began his professional author's life, and learned that a self-educated person might be variously respected. Perhaps the reasons for Twain's silence regarding this period were the unpleasant working conditions, poor pay, and dead end work. B.C.G.

84-601. Kawachi, Kazuko. *Mark Twain's Idea of the American West in ADVENTURES OF HUCKLEBERRY FINN*, TsudaR, 23, 1978, 27-40. Though suspicious of its excesses, Twain admires the vital American willingness to learn and profit from experience. Huck sees many of the harsh realities of the frontier life — the low characters it breeds and the dehumanizing institutions it condones — yet, he comes away a thinking and learning man. The west offered a hard educational experience but a worthy one. J.P.A.S.

84-602. Salvaggio, Ruth. *Twain's Later Phase Reconsidered: Duality and the Mind*, ALR, 12, 2, 1979, 322-9. Twain's duality, generated between *What Is Man?* and *The Mysterious Stranger*, denotes a deterministic world and a dream world. The interrelationship of these outlooks is that both participate in the workings of an independent mind. Though Twain failed to resolve this duality in his stories, he may have been more concerned with understanding these two worlds. The means for doing so was their juncture in the mind, where the creative spirit worked through and with external and conditioning circumstances. B.C.G.

84-603. Tenney, Thomas A. *Mark Twain: A Reference Guide, Third Annual Supplement*, ALR, 12, 2, 1979, 175-277. [This supplements the author's *Mark Twain: A Reference Guide* (Boston, G.K. Hall, 1977), to mid-1979. The arrangement is chronological and alphabetical by author within each year. Entries are annotated, and drawn from books, collections of essays, periodicals, and newspapers. The first supplement appeared in *ALR*, 10,4 (Aut. 1977), 327-412 (see *AES* item 83-568); the second in *ALR*, 11,2 (Aut. 1978), 157-218 (see *AES* item 83-569).] B.C.G.

84-604. Wilson, James C. *THE GREAT DARK: Invisible Spheres, Formed in Fright*, MQ, 23, 2, 1982, 299-43. This unfinished dream manuscript by Twain, though autobiographical, is more important for symbolizing the American myth's journey motif to the "white wall" or the absence of meaning. C.B.

Nineteenth Century, 1870-1900, U.S. Drama

84-605. Moy, James S. *Proctor's Pleasure Palace and Garden of Palms, 1895-1898*, NCTR, 8, 1, 1980, 17-27. Among the spectacular and novel entertainments of the late 19th century, the less successful ventures such as Proctor's Pleasure Palace are usually little documented. This Palace, located between Lexington and Third Avenues on 58th St. offered unequalled variety, convenience and luxury while enjoying a lavish but brief popularity. Its inevitable decline is attributed to its location and to the advent of the motion picture; its legacy is in night clubs and dinner theatres. B.C.G.

Nineteenth Century, 1870-1900, U.S. Fiction

84-606. Petry, Alice Hall. *Universal and Particular: The Local Color Phenomenon Reconsidered*, ALR, 12, 1, 1979, 111-26. The radically important and universal virtues (honor, heroism, stoicism, adaptability, etc.) are necessarily particularized by local colorists. Universalization is usually achieved by avoiding social and political issues, and by removing events from indentifiable time. Using an interloper, or employing a rural/urban tension are means of particularizing. The significance of the local-color phenomenon lies in its portrayal of the eternal and constant within the new or different. B.C.G.

See also 84-579

UNITED STATES VIII. TWENTIETH CENTURY

Louis Adamic

84-607. Christian, Henry A. *Adamic's FROM MANY LANDS: Ethnic Literature Then and Now?*, MLS, 8, 1, 1977/78, 48-56. Adamic's career as a writer in America in the 1920's and 1930's is of interest to students of ethnic literature. Involved as he was in the social, political, and economic role of immigrants in America, Adamic was led to consider the total nature of American society, which is the subject of his book *From Many Lands* (1940), one of the most significant books of the time on race relations in America. Much has been written since 1940 on ethnic problems in this country, but Adamic's attempts to make Americans see the desirability of diversity in their population remains of major significance today. E.L.S.

Edward Albee

84-608. Quackenbush, Howard L. *The Legacy of Albee's WHO'S AFRAID OF VIRGINIA WOOLF?*, R/RIA, 9, 1, 1979, 57-71. Albee and the Spanish Theatre of the Absurd have much in common as exemplified in *El Apartamiento [The Apartment]* (1964), by René Marqués; *Segundo Asalto [Second Attack]* (1958), by Jesús Martinez; *Dos Viejos Panicos [Two Old, Frightened Persons]* (1968), by Virgilio Piñero, and *Esta Noche Juntos, Amandonos Tanto [Together Tonight, Plenty of Loving]* (1970), by Maruxa Vilalta. The plays satirize a decaying society by elevating the trivial to show mankind as generally a bad lot. D.L.L.

Rudolfo Anaya

84-609. Clements, William M. *The Way to Individuation in Anaya's BLESS ME, ULTIMA*, MQ, 23, 2, 1982, 131-43. The novel exemplifies "individuational" literature — the conscious treatment of characters' conscious or unconscious development. Jungian theory and analytic psychology applied to the dream imagery reveal the protagonist's maturation process to achieve self-identity. C.B.

Laurie Anderson

84-610. Gordon, Mel. *Laurie Anderson: Performance Artist*, DramR, 24, 2, 1980, 51-64. Anderson, who writes and performs her own work, may be considered in some respects a playwright, though her works are more generally called performance pieces than plays. They are theatrical and use dialogue and some stage techniques, but are not quite set plays. She is unique in experimental theatre. [Text of *Americans on the Move, Parts 1 and 2* appended.] A.I.D.

84-611. Gordon, Mel. *Laurie Anderson's UNITED STATES, PART II,* DramR, 24, 4, 1980, 112-15. Intending to give only three performances (1980), Anderson actually extended the time to six, by public demand. Combining audio and visual effects, Anderson narrated and wrote the language part of the performance. The disconnectedness of the vehicle can only put doubt in the minds of the audience as to language and meaning; the whole performance is very experimental. A.I.D.

Sherwood Anderson

84-612. Marriner, Gerald L. *Sherwood Anderson: The Myth of the Artist,* TQ, 14, 1, 1971, 105-16. Anderson wrote three autobiographies in which he created a major literary myth. Exaggerating various episodes from his past, Anderson deliberately projected himself as the Horatio Alger of the artistic world in America. In the portrayal of his youth, his parents, his business career, and his marriages, Anderson fictionalized his life in order to distill the essence of "the alienation" felt by the intellectuals of that period. True to his convictions as an artist, Anderson captured the note of "estrangement" in the characters and places about which he wrote. M.N.A.

Harriette Arnow

84-613. Hobbs, Glenda. *A Portrait of the Artist as Mother: Harriette Arnow and THE DOLLMAKER,* GaR, 33, 4, 1979, 851-66. Gertie Nevels, that character in *The Dollmaker* whose life and dreams so closely parallel Arnow's own, represents the rather rare portrayal in American fiction of the woman who is successful as both mother and artist. As Tillie Olsen has pointed out in *Silences* (N.Y.: Delacorte Pr./Seymour Lawrence, 1978), women writers have seemed effectively silenced by motherhood's claims upon their total capacities, thus engendering the belief in the incompatibility of motherhood and art. Gertie does not accept this view and works instead to confront the dilemma and, if possible, overcome it. In this attempt both character and author succeed. J.R.K.

Marvin Bell

84-614. Folsom, Ed and others. *Interview with Marvin Bell,* IowaR, 12, 1, 1981, 2-36. In his poetry, Marvin Bell leaves out the connections, which the reader has to supply. He regards himself as an experimental poet and a nature poet. The obscurity of his early poetry resulted from word play. As the years have passed, he has worked more at form and content, and he likes his poems to have useful ideas. R.L.C.

Saul Bellow

84-615. Colbert, Robert E. *Satiric Vision in HERZOG,* StCS, 5, 1978, 22-33. Both victim and outspoken critic of a disordered society, Herzog exemplifies the traditional satiric persona. He satirizes those guilty of presumption and protean identity, particularly his ex-wife Madeline and ex-friend Valentine. Finally Herzog retreats from the mad city to a sane, isolated country life. R.A.E.

84-616. Opdahl, Keith M. *"Strange Things, Savage Things": Saul Bellow's Hidden Theme,* IowaR, 10, 4, 1979, 1-15. The theme of sensuality runs throughout the work of Bellow. His protagonists suffer from sensual guilt, but in his later writings he no longer feels that man must accept the condition of his biological life. Bellow's world is filled with sensuality, and he uses sex to define man's place in the universe. Thus, the theme serves as a bridge between the social and metaphysical, the intellecual and instinctual. R.L.C.

John Berryman

84-617. Gaik, Frank. *A Note on the Identity of Rolfe in John Berryman's DREAM SONGS,* AN&Q, 18, 7, 1980, 110-11. Rolfe in Berryman's work refers to Frederick William Rolfe, Baron Corvo, and not Rolfe Humphries as originally thought. Indeed, many parallels can be found between the life styles of Baron Corvo and Berryman. A.I.D.

Elizabeth Bishop

84-618. Shapiro, David. *On a Villanelle by Elizabeth Bishop,* IowaR, 10, 1, 1979, 77-81. The theme of Bishop's masterful *One Art* is the art of losing. The poem is filled with dissonances and an almost absolute negativity. Fundamentally, since poetry is memory, the poem is a form of anti-poetry. R.L.C.

R.P. Blackmur

84-619. Fraser, Russell. *R.P. Blackmur and Henry Adams,* SoR, 17, 1, 1981, 69-96. Executive problems, habitual procrastination, "eminence obviat[ing] labor," poor health, career interference, and a general "failure of character" explain neither Blackmur's failure to complete his Adams biography nor its dogged reconceptualizations. Rather, because he accepted the impossibility of knowing actuality completely (thus rendering truth elusive, character inapprehensible, unity a hopeful abstraction from incomplete knowledge) while desiring fidelity to actuality, Blackmur precluded conventional biography, insured failure. Further, identification with his subject transformed *Henry Adams* into "spiritual autobiography" — inauspiciously, when subject topics (like guilt) loomed unapproachable within himself. Nevertheless, confronting and accepting beneath order the chaos he then attempted to actualize and unify, Blackmur achieved near perfection, his "expense of greatness" (the lifelong tackling of impossible tasks promising sure defeat) vindicating his failure. B.K.H.

Anne Bogart

84-620. Abbe, Jessica. *Anne Bogart's Journeys,* DramR, 24, 2, 1980, 85-100. Anne Bogart is a playwright as well as a director; her most recent works are *Out of Sync,* (1980), *Haupstadt* (1979) and *Inhabitat* (1979). She has moved so often in her life that she considers her works in the theatre as journeys. To complement this idea, she produces street theatre where distance between actor and audience disappears. A.I.D.

Richard Brautigan

84-621. Kolin, Philip C. *Food for Thought in Richard Brautigan's TROUT FISHING IN AMERICA,* StCS, 8, 1981, 9-20. Brautigan uses literal and metaphorical images of food to "praise America's lost virtues or satirize its present vices." Trout represent lost freedom and a blighted wilderness; mayonnaise represents love and security. Characters are judged by what and how they eat. R.A.E.

William S. Burroughs

84-622. Palumbo, Donald. *Science Fiction as Allegorical Social Satire: William Burroughs and Jonathan Swift,* StCS, 9, 1982, 1-8. Both Burroughs and Swift are brutal and fantastical satirists. Burroughs's novels attack addictions — to pleasure, power, language — which dehumanize us. Swift attacks passion and pride, similarly dehumanizing. Both are sometimes misread because they parody the genres they employ. R.A.E.

84-623. Skau, Michael. *The Central Verbal System: The Prose of William Burroughs,* Style, 15, 4, 1981, 401-14. Burroughs used word as image, employing such devices as malapropisms, the cut-up, the fold-in, puns, typographical errors, fragmentations; however, the lessening of experimentation in his later novels reflected "the need to infiltrate rather than to surrender to literary anarchy if verbal tyranny is to be overthrown and a liberated human consciousness is to be achieved." J.B.B.

Ellis Parker Butler

84-624. Chapin, Henry B. *Lighting Out for the Territory Back East: Ellis Parker Butler, American Humorist,* BI, No. 37, 1982, 38-53. Butler felt he had yielded to too many distractions from his writing and so failed to realize his full potential as a humorist. *Pigs Is Pigs,* his best known story, uses dialect and the small town as humorous devices in the tradition of Mark Twain. R.L.C.

Gladys Hasty Carroll

See 84-646

Raymond Carver

84-625. Boxer, David and Cassandra Phillips. *Will You Please Be Quiet, Please?: Voyeurism, Dissociation, and the Art of Raymond Carver,* IowaR, 10, 3, 1979, 75-90. Most of Carver's stories contain elements of either or both voyeurism (the identification of an unattainable idea of self) and dissociation (the feeling of disengagement from the familiar and from one's self). He often uses a mirror as a symbol of dissociation and windows as symbols of voyeurism. In Carver, not only does the author himself become voyeur, but the reader also. R.L.C.

Willa Cather

84-626. Crane, Joan St. C. *Willa Cather's Corrections in the Text of DEATH COMES FOR THE ARCHBISHOP,* PBSA, 74, 2, 1980, 117-31. Over 200 changes, including over 100 substantial ones, appeared in the first book edition, only a few months after the serial publication. Cather made further changes, in 1940, incorporated into the 1945 edition. J.B.B.

Stanley Cavell

84-627. Cantor, Jay. *On Stanley Cavell,* Raritan, 1, 1, 1981, 48-67. In Cavell's *The Claim of Reason,* skepticism can survive without tragic conclusions; other possibilities exist for continuing conversation without closure. The text figures as a new work for realism. It does not describe a common world that one no longer feels in possession of; rather, it begins with a sense of falling, of confusion, and brings that world forth. The creation constitutes a discovery of the *a priori,* and therefore constitutes realism. Cavell's text falls into the modern tradition in seeing realism as task, as test. C.K.

Robert Coover

84-628. Wineapple, Brenda. *Robert Coover's Playing Fields,* IowaR, 10, 3, 1979, 66-74. In his fiction, Coover creates meaning through diverse and changing perceptions. Through language and structure, he plays with relationships and perspectives which need constant reformulation. His probing beyond appearance requires the mind to discover relationships from among many alternatives. The regions of the imagination and of the actual interpenetrate so that fiction constitutes living. R.L.C.

e.e. cummings

84-629. Cotton, Eleanor. *Linguistic Design in a Poem by Cummings,* Style, 14, 3, 1980, 274-86. A study of the various levels of the poem *if everything* shows how they work together to present a whole, focusing on the incorporation of coupling to help unify the three speakers, each with his own distinct language. J.B.B.

84-630. Friedman, Norman. *E.E. Cummings and His Critics,* Criticism, 6, 2, 1964, 114-33. Critics tend to judge poets by prescriptive categories reflecting their preconceptions about the Modernist tradition. Because e.e. cummings is an optimistic poet of love, springtime, and the individual, he has been labeled "immature," a "technical high-jinxer." His detractors, and some supporters, fail to see the meaning behind his deeply Romantic attachment: his art is a "transcendental and paradoxical intuition of timelessness." An organic view of immediacy and dynamic change also underlies his avoidance of traditional language and typography. Modernist critics, influenced by Metaphysical and French Symbolist tradition, must liberate their distinctions and learn how much the Romantic vision would benefit their opinions about poetry — and e.e. cummings. [Includes a bibliography of criticism on cummings, grouped by decades.] J.A.J.

Peter De Vries

84-631. Evans, T. Jeff. *The Madder Music of Peter De Vries,* StCS, 8, 1981, 21-9. *Madder Music* parodies the optimism of De Vries's earlier work. His earlier protagonists typically retreat from society to avoid accepting responsibilities and conforming to conventions and then return to it when they find their solitude unsatisfying. But the protagonist of *Madder Music* is driven mad by his society rather than reconciled to it. R.A.E.

Hilda Doolittle

84-632. Morris, Adalaide. *Reading H.D.'s HELIOS AND ATHENE,* IowaR, 12, 2/3, 1981, 155-63. Until recently, H.D.'s imagist poems have been best known. *Helios and Athene,* which she wrote in 1920 when her imagist period was over, is a kind of preparation for a visionary experience she had on a visit to Greece. The poem superimposes three images: the intensity of Helios, of Apollo, the calm of Athene, and the Eleusinian mysteries, linked by a serpent image as an embodiment of the secret of resurrection and metamorphosis. R.L.C.

Theodore Dreiser

84-633. Huddleston, Eugene L. *Herndon's LINCOLN and Theodore Dreiser's AN AMERICAN TRAGEDY,* MQ, 22, 3, 1981, 242-54. Herndon's Abe Lincoln and Dreiser's Clyde Griffiths have parallel backgrounds and situations despite the differences as mature adults. Both works illustrate the recurring pattern found in trying to achieve the American Dream. C.B.

84-634. Mookerjee, R.N. *Dreiser's Views on Art and Fiction,* ALR, 12, 2, 1979, 338-42. More than just the leader of the naturalistic school of writing, Dreiser is lately recognized and studied as a complex artist. For him, the artistic range is free and all-encompassing; for him art is not so much the subject or the principles advocated but their presentation. The writer's art is interpretation: imaginatively reconstructing a truthful view of life. B.C.G.

84-635. Shindome, Yoshino. *Illusion and Reality: A STUDY OF AN AMERICAN TRAGEDY,* TsudaR, 26, 1981, 27-51. In writing about the tragic aspect of American life that was implicit in the American Dream, Dreiser used the romantic aspect of youth to clarify and intensify the drama. J.P.A.S.

Dwight David Eisenhower

84-636. Milic, Louis T. *Eisenhower's First Inaugural Address: Compositional Style,* Style, 16, 1, 1982, 50-63. A computerized linguistic analysis of Eisenhower's speeches written by himself, by his chief speechwriter Emmet John Hughes, and as composites shows that no significant differences occur which can determine authorship of other speeches. J.B.B.

Stanley Elkin

See 84-514

Ralph Ellison

84-637. Varisco Raymond. *The Narrator and the Narrative: Didacticism and Artistic Vision in Ralph Ellison's THE INVISIBLE MAN,* R/RIA, 9, 2, 1979, 232-9. Ellison derives his sense of the absurd from Eliot and Beckett. Ellison is both narrator and protagonist, personifying blackness and at the same time the role that the black man must play to assure his survival as artistic creator. Failure to see the protagonist as both narrator and central character creates the irony and paradox inherent in the title of the book. D.L.L.

William Faulkner

84-638. Duvall, John N. *Using Greimas' Narrative Semiotics: Signification in Faulkner's THE OLD PEOPLE,* CollL, 9, 3, 1982, 192-206. When we apply the actantial analysis of A.J. Greimas and his concept of the semiotic square to Faulkner's story, we see that Ike's quest for manhood is like the reader's quest for meaning in the story. It begins in ignorance, is impatient through its process, and is enlightened in a flash of insight. G.C.S.

84-639. Garlick, H.F. *Three Patterns of Imagery in Benjy's Section of THE SOUND AND THE FURY,* AUMLA, No. 52, 1979, 274-87. Three neglected images involve (1) a shape going or stopped, particularly in Benjy's relationship with Caddy; (2) an object introduced simply which evolves into complexity; (3) the phrase "Caddy smelled like trees," linking Caddy with nature. J.B.B.

84-640. Harley, Marta Powell. *Faulkner's SARTORIS and the Legend of Rinaldo and Bayard,* AN&Q, 18, 6, 1980, 92-3. Faulkner evidently read *Bullfinch's Mythology,* a 1934 copy of which was in his library, to know the medieval French legend which provided an episode for *Sartoris.* A.I.D.

84-641. Mortimer, Gail L. *Significant Absences: Faulkner's Rhetoric of Loss*, Novel, 14, 3, 1981, 232-50. Faulkner's passion for the past evolves from his concern with loss, which we see in the structural and thematic absences in his work. Those present are referents for the absent and are important for what they say about the missing. All of the past seems contained in the present: absent ancestors prove influential on his characters, and his parallels and rhythmic balances combine and compare things. Absences create a sense of strangeness and open countless possibilities, for they become the cause of other events and become tangible places and things within which other things can exist. Writing itself serves as a reminder of the absent, and narrative structure allows control of both presences and absences. A.B.F.

84-642. Morton, Bruce. *The Irony and Significance of Two Early Faulkner and Hemingway Poems Appearing in the DOUBLE DEALER*, ZAA, 28, 3, 1980, 254-8. Coincidentally, a poem by each writer appeared on the same page in the issue of June 1922. "Thematically and stylistically both poems indicate an aesthetic philosophy, and a means by which that philosophy is to be communicated." Despite their immaturity, the poems exhibit all the characteristics of their authors and so must have served to make each writer aware of the existence of his rival. D.M.J.

84-643. Yamamoto, Yoshimi. *A Passage From The Wilderness To The Sea: A Study on William Faulkner's GO DOWN MOSES*, TsudaR, 22, 1977, 45-65. In stringing seven apparently different stories together, Faulkner creates a protagonist who is the 'deliverer' of the 'promised land.' J.P.A.S.

See also 84-32

F. Scott Fitzgerald

84-644. Schroeder, Chris. *The Oculist, the Son, and the Holy Owl Eyes*, AN&Q, 18, 6, 1980, 89-90. In *Great Gatsby* three characters form a rather unholy trinity, an oculist, Eckleburg, and Owl Eyes, for they have opposing counterparts in God, The Father; The Son; and the Holy Spirit. A.I.D.

84-645. West, James L.W., III. *The Second Serials of THIS SIDE OF PARADISE and THE BEAUTIFUL AND DAMNED*, PBSA, 73, 1, 1979, 63-74. The second serials served a very useful function in presenting Fitzgerald's work to the public; however, a wide variation of text accuracy existed among various newspapers running the serials. (Illus.) J.B.B.

Margaret Flint

84-646. Seaton, Beverly. *"Beautiful, entire, and clean": The Maine Farm Novels of Margaret Flint and Gladys Hasty Carroll*, CLQ, 17, 1, 1981, 39-45. Prominent Maine farm novel authors Flint and Carroll present stereotypical characters and scenes in the 1930's with rural values always triumphant. While there are some differences in their emphases, both novelists include descriptions of beauty and its appreciation, as well as of the eternality of nature and centrality of family life. Neither glamorizes her characters, however, and thus their novels may be explored for the values they present. L.M.S.

Robert Frost

84-647. Abel, Darrel. *"Unfriendly Nature" in the Poetry of Robert Frost*, CLQ, 17, 4, 1981, 201-10. Frost is a nature poet only in believing that nature acts without considering human purposes. The major theme in his nature poetry is his loneliness in an unfriendly, but not necessrily hostile, universe. L.M.S.

84-648. Eberwein, Jane Donahue. *"The Wind's Will": Another View of Frost and Longfellow*, CLQ, 16, 3, 1980, 177-81. The Longfellow allusion in Frost's title, *A Boy's Will*, reflects his nostalgia for his youth and suggests the potential of youthful dreaming. These are evidenced not only through Longfellow's boy and his thoughts but through his references to will and wind. L.M.S.

84-649. Eisiminger, Sterling. *Robert Frost's Essay THE CONSTANT SYMBOL and its Relationship to THE ROAD NOT TAKEN*, AN&Q, 19, 7/8, 1981, 114-15. Frost's essay seems like an attempt to explain *The Road*, which, at best, is difficult to interpret, but no proof exists that this was Frost's intention. The essay, however, allows us to see the poem as a satirical portrait. A.I.D.

84-650. Glenn, Barbara. *The Way Up and the Way Down: A Consideration of Robert Frost in the Context of Baudelaire and Emerson,* SoR, 17, 1, 1981, 142-63. "The divided self" — conceiving an ideal transcendent realm "yet living in the observable flux of matter" — constitutes the "dominant preoccupation" of most major modern poets, who see mind and body as "opposite and exclusive" and who share a belief that "meaning resides ultimately in feeling," in surrender to desire. Early Moderns erected rational defenses against the negative consequences of such surrender: for Emerson, "traditional and customary values" unconsciously form these defenses; for Baudelaire, classical and Christian traditions qualify sensation's absolute authority. Later such defenses disappear. Frost, a transitional figure, although acknowledging tradition-dependent rational values, finally, cautiously, chooses "the realm of earth," pursuing meaning in sensation while recognizing the inherent danger of rendering the world a meaningless, "appalling place." B.K.H.

84-651. Goldstein, Laurence. *KITTY HAWK and the Question of American Destiny,* IowaR, 9, 1, 1978, 41-9. The mysteries of the skies were of interest to Frost. *Kitty Hawk* expresses his conviction that man's spirit remains incomplete when there is space and matter still to be explored. Frost makes *Kitty Hawk* an emblem of America's spirit and defines America's destiny in terms of past and future history. R.L.C.

84-652. Lea, Sydney. *From Sublime to Rigamarole: Relations of Frost to Wordsworth,* SIR, 19, 1, 1980, 83-108. Frost was primarily influenced by the disenchanted Wordsworth of the *Ode to Duty,* by his earthiness and his skepticism rather than by his imagination or sublimity. Some of his poems seem ironic replies to Wordsworth. When *Birches* begins to suggest the imaginative ascent of *Tintern Abbey,* he checks himself, and a comparison of *Directive* with *Michael* shows how disenchanted Frost's view is. A.B.F.

84-653. Oehlschlaeger, Fritz. *Two Woodchucks, or Frost and Thoreau on the Art of the Burrow,* CLQ, 18, 4, 1982, 214-19. In *A Drumlin Woodchuck,* Frost puns on Thoreau's name and identifies the poem's speaker with him. The most satisfying interpretation of the poem, then, is from a Thoreauvian perspective. L.M.S.

84-654. Wilson, Douglas L. *The Other Side of the Wall,* IowaR, 10, 1, 1979, 65-75. The usual interpretation of Frost's *Mending Wall* adopts the point of view of the speaker and sees the neighbor as tradition-bound and unreflective. But boundaries can be important in themselves, not just to fence something in or out, and the reader is misled if he is persuaded by the arguments of the speaker to reject the wisdom of the neighbor's view. *Mending Wall* was written as a result of Frost's homesickness for New England when he saw the stone walls in Scotland. R.L.C.

See also 84-497

Caroline Gordon

84-655. Desmond, John F. *THE MALEFACTORS: Caroline Gordon's Redemptive Vision,* Rena, 35, 1, 1982, 17-38. *The Malefactors* is representative of a distinctive type of Christian vision, one which depends upon and transcends the traditional concerns of Southern writing. Conversion is both the theme of the novel and its governing principle of dramatic composition. Gordon's art derives from her vision, which has as its source a belief in the Incarnation and Redemption. Worthy of analysis is the configuration of image, consciousness, and action in the novel, operative within a general design comprising three levels of reality --natural, classical, and Christian. When fully understood, *The Malefactors* is "no less than a dramatic rendition of the Christian vision of history." G.A.C.

Robert Haas

84-656. Jackson, Richard. *The Phenomenology of the Word in Robert Haas' PRAISE,* P&C, 13, 3, 1982, 58-63. Haas is a truly philosophic poet influenced by such contemporary structrualist-psychoanalysts as Jacques Lacan. He combines philosophical argument with real and emotional settings. His concern with how language operates in shaping one's world does not lead him to a sense of meaninglessness, but rather it suggests the hope that only language can give the world true meaning. P.G.D.

Harry Hansen

84-657. Roba, William. *Harry Hansen's Literary Career,* BI, No. 35, 1981, 19-33. Hansen, writer, novelist, and literary editor of the *Chicago Daily News* and later of the *New York World,* admired European writers and American Middle West regionalists. Through his syndicated daily column, he became a guide to popular literature for many readers. R.L.C.

Joseph Heller

84-658. Oetgen, George R. *The "Twenty-Two" of Heller's CATCH,* AN&Q, 18, 10, 1980, 160. All men in Heller's work are caught by an oppressive, incomprehensible "they". The 22 may have reference to the 21 amendments to the U.S. Constitution, with the suggestion of an impending 22nd one. The amendment, so numbered, was passed in 1947, after the war. A.I.D.

Ernest Hemingway

84-659. Bier, Jesse. *Liquor and Caffeine in THE SUN ALSO RISES,* AN&Q, 18, 9, 1980, 142-4. The caffeine remark in *The Sun Also Rises* is linked with a liquor remark in *The Snows of Kilimanjaro,* which supposedly reflects an exchange between Fitzgerald and Hemingway. Cohn in *The Sun Also Rises* may have been partly modeled on Fitzgerald and may show Hemingway's unconscious put down of his fellow novelist. Besides there is a sexual inversion, not only indicated by the caffeine passage, but throughout the novel. A.I.D.

84-660. Hagemann, E.R. *A Collation, with Commentary, of the Five Texts of the Chapters in Hemingway's IN OUR TIME,* PBSA, 73, 4, 1979, 443-58. [Publication and textual histories and collation of *In Our Time.]* J.B.B.

84-661. Lewis, Robert W., Jr., and Max Westbrook. *THE SNOWS OF KILIMANJARO Collated and Annotated,* TQ, 13, 2, 1970, 67-143. No single text or edition of *The Snows of Kilimanjaro* is definitive. This pressing need has led to a textual study to construct a text which is closest to Hemingway's intentions. Establishing such a text depends on a systematic description and annotation of the typescript. This typescript, the 1936 *Esquire* edition (first printed version), and the 1949 *Esquire* version are then collated with a copytext, the Charles Scribner's Sons 1938 edition. A definitive text will be established through commentary and notation. [Following their introductory remarks, Lewis and Westbrook present the annotated text.] D.J.G.

See also 84-642

Russell Hoban

84-662. Bowers, A. Joan. *The Fantasy World of Russell Hoban,* ChildL, 8, 1980, 80-97. Hoban's books for children are a unified aesthetic whole, typically expressing psychological and metaphysical concerns in fantasies involving animals. These concerns become increasingly complex in the course of his writing; his later works eschew didacticism in favour of metaphysical fantasy. W.B.

Joan Holden

84-663. Cohn, Ruby. *Joan Holden and the San Francisco Mime Troupe,* DramR, 24, 2, 1980, 41-50. The group, begun in 1959, was soon joined by Joan Holden. Since adapting a Goldoni play for the troupe, Holden has written political formula comedies. Now that the group is somewhat more stable, it alternates in its winter quarters more tried and true plays with the pieces presented in the open air, which are likely to be new and experimental. A.I.D.

Donald Justice

84-664. Hamilton, David and Lowell Edwin Folsom. *An Interview with Donald Justice,* IowaR, 11, 2/3, 1980, 1-21. Justice believes that the poet need not write directly about his soul's deepest feelings; these will inevitably be expressed anyway. As a poet, Justice is more interested in the structure of music than in reproducing its sounds. Basic to the art of poetry is a formal and technical character or interest. R.L.C.

Elmer Kelton

84-665. Clayton, Lawrence. *Epic Qualities in Kelton's THE WOLF AND THE BUFFALO,* ReAL, 8, 2, 1982, 5-13. A freed black slave, Gideon, under orders from army officers, fights a Comanche warrior, Gray Horse, following the ways of his tribe. Gray Horse dies but Gideon survives to lead the soldiers on victoriously. Both are members of a minority, skillful and brave in battle, and possessed of a sense of honor, but neither is blessed with survivors. Gideon recalls Aeneas. The heroic natives and peasants are part of the history of the times depicted and their strong traits give the works their epic characteristics. Like *The Iliad* with its sack of Troy, this work concludes with the death of one way of life, the Plains Indian culture, and the consequent elevation of English civilization to dominance. M.T.H.

Ursula K. Le Guin

84-666. Attebery, Brian. *THE BEGINNING PLACE: Le Guin's Metafantasy,* ChildL, 10, 1982, 113-23. Le Guin's *The Beginning Place* is a novel about inward growth and also a fantasy about fantasy. Like her other novels, it asserts that fantasy offers, not an escape from reality, but a means of re-imagining the world we live in. W.B.

84-667. Dooley, Patricia. *Magic and Art in Ursula Le Guin's Earthsea Trilogy,* ChildL, 8, 1980, 103-10. Magic is most important in Le Guin's Earthsea trilogy as a metaphor for art. Magic is not a way to power, but a way to knowledge; properly used, it permits man not to escape his fate but to understand and accept it. W.B.

Ira Levin

84-668. Rosen, Lynn. *Rosemary as Rapunzel,* TQ, 13, 3, 1970, 51-3. Comparing the Grimm brothers' *Rapunzel* with Ira Levin's *Rosemary's Baby* helps reveal the novel's "artistic conception and moral implications." The tale is a possible source for the novel; the plot lines are nearly parallel. However, *Rosemary's Baby* is concerned with the problem of Christian salvation whereas *Rapunzel* is not. D.S.B.

John Logan

84-669. Hilgers, Thomas and Michael Molloy. *A Conversation with John Logan,* IowaR, 11, 2/3, 1980, 221-9. Logan began to write poetry as a result of his study of German, which led to his translating some of Rilke's poems. Rilke's gift with images has especially influenced him. Logan believes in the importance of music in poetry. R.L.C.

Amy Lowell

84-670. Luria, Maxwell. *Miss Lowell and Mr. Newton: The Record of a Literary Friendship,* HarvLB, 29, 1, 1981, 5-34. [Prints letters between Lowell & Edward Newton, the book collector, 1918-25.] B.Y.F.

Edgar Lee Masters

84-671. Robinson, Frank Kee. *Edgar Lee Masters Centenary Exhibition: Catalogue & Checklist of Books,* TQ, 12, 1, 1969, 4-68. Honoring Masters's 100th birthday, the Univ. of Texas assembled a memorial exhibition, "including manuscripts ..., rare and fugitive publications, typewriter, jewelry, medal of award, letters, photographs, notes, and others." [This catalogue contains 155 annotated entries and a separate checklist and index.] M.N.A.

84-672. Robinson, Frank Kee. *THE NEW SPOON RIVER: Fifteen Facsimile Pages,* TQ, 12, 1, 1969, 116-44. Despite Masters's original reluctance to write a sequel to *Spoon River Anthology, The New Spoon River* was published in 1924. Though prior to *The New Spoon River* Masters's work was regarded as narrowly conceived, the canon calls for a rereading. It speaks vibrantly to the 20th-century consciousness. The work is philosophically and psychologically characteristic of modern realism in literature. Masters's achievement matches his intent, drawn from his personal letters, and is worthy of high esteem. [Fifteen facsimile pages of *The New Spoon River* are included in the article.] B.A.B.

84-673. Robinson, Frank Kee. *Posthumous Poems of Edgar Lee Masters,* TQ, 12, 1, 1969, 69-115. Masters's preoccupation with what seem to be contradictory human attitudes unifies his work, from *Book of Verses,* to *Spoon River Anthology,* to this collection of 29 posthumous poems selected from unpublished manuscripts at the Univ. of Texas. Masters can be aligned with the Greek dramatic poets' view that existence is both "tragic and without illusion," yet the "beauty and potential" of life remain. Only "minor" changes in "accidentals" such as spelling and capitalization have been made. [The poems follow Robinson's introduction.] C.L.B.

H.L. Mencken

See 84-569

Susan Merson

84-674. Frick, John. *REFLECTIONS OF A CHINA DOLL,* DramR, 24, 3, 1980, 111-12. Written and performed by Susan Merson, *Reflections* traces the growth of a Jewish girl from childhood to adulthood. A.I.D.

W.S. Merwin

84-675. Davis, William V. *"Like the Beam of a Lightless Star": The Poetry of W.S. Merwin,* P&C, 14, 1, 1982, 45-56. Although there has been a substantial development in his poems over the years, Merwin has always written apocalyptic poetry. This concern, which has affected his metrics and caused him for a brief time to write truly personal poetry, has become more urgent recently. His paradox-riddled poems, once an attempt to reinterpret the old myths, later became centered on such themes as the presence of absence, the sound of silence, rebirth after disaster, and the nature of time. Among his favorite symbols are the open but empty doorway and the phoenix. He seems to envision poetry as a prop against a disintegrating world. P.G.D.

Henry Miller

84-676. Centing, Richard R. *Writings about Henry Miller: A First Supplement to Lawrence J. Shifreen's HENRY MILLER: A BIBLIOGRAPHY OF SECONDARY SOURCES,* Seahorse, 1, 2, 1982, 10-16. [Annotated bibliography.] J.B.B.

Linda Mussman

84-677. O'Quinn, Jim. *Linda MUssman's Time and Space Limited Theatre,* DramR, 24, 2, 1980, 71-84. Linda Mussman's own *Room/Raum, Door,* and *Window* are three abstract experiments in language and theatrical form, though she has also presented imaginatively adapted versions of other writers' plays. Mussman intends to create "a new language, outside of meaning." A.I.D.

Vladimir Nabokov

84-678. Parry, Albert. *Introducing Nabokov to America,* TQ, 14, 1, 1971, 16-26. [This article is mostly an anecdotal account of the author's 30-year association and friendship with Nabokov, from Parry's reading Nabokov and predicting his American fame in an article for Alfred Knopf's *The American Mercury,* to recommending that Knopf publish Nabokov's work in his journal, and to doing editorial work on Nabokov's translation of *Eugene Onegin.* Parry observes that Nabokov is notable for turning away, in his writing, from czarist Russia, and engaging his current surroundings in his art, and notes that his immersion in American culture helped to produce *Lolita.]* M.J.N.

84-679. Reierstad, Keith. *Most Artistically Caged: Nabokov's Self-inclusive Satire on Academia in PALE FIRE,* StCS, 5, 1978, 1-8. *Pale Fire* is less a parody of a scholarly edition than a satire on scholars. Nabokov satirizes academic pedanticism, abstruseness, and pomposity, and extends the satire to include himself and the critics of his novel. R.A.E.

Anaïs Nin

84-680. Centing, Richard R. *Writings about Anaïs Nin: An Eighth Supplement to Rose Marie Cutting's ANAÏS NIN: A REFERENCE GUIDE,* Seahorse, 1, 1, 1982, 5-9. [Annotated bibliography.] J.B.B.

84-681. Merrill, Kenneth. *Interview with Samson de Brier,* Seahorse, 1, 2, 1982, 1-4. [The interview focuses primarily upon the filming of "Inauguration of the Pleasure Dome" with Anaïs Nin.] J.B.B.

Frank Norris

84-682. McElrath, Joseph R., Jr. *Frank Norris: Early Posthumous Responses,* ALR, 12, 1, 1979, 1-76. These are mainly the memoirs and eulogies alluded to in *Frank Norris: A Biographical Essay [ALR,* 11,2, (Aut. 1978).] As a matter of course, Norris's works contain autobiographical dimensions which no critic should pass over. Works not reflecting his immediate impact upon his generation are excluded. B.C.G.

84-683. Messenger, Christian. *Frank Norris and the College Sportsman,* ALR, 12, 2, 1979, 288-94. Norris, the first to deal with what would become the stock character of American sportsmen in fiction, also broke down the barriers against treating seriously the popular subject of sporting life. His college athletes were at home in country clubs but were capable of becoming beasts in contest --a picture often presented in his writings. In this new vein, Norris sought to integrate romance and decadence, evolution and degeneration, moral and physical force. B.C.G.

Charles Olson

84-684. Butterick, George F. *Charles Olson and the Postmodern Advance,* IowaR, 11, 4, 1980, 4-27. Olson was one of the first to use the term "postmodern" to refer to poetry since World War II. The chief characteristics of this poetry are its openness and high tolerance of disorder, as illustrated by Olson's *Maximus Poems* with their violent syntax and language and their strained and contorted images. His hero Maximus is a metaphor for human possibility. R.L.C.

84-685. Creeley, Robert. *"An Image of Man . . ." Working Notes on Charles Olson's Concept of Person,* IowaR, 11, 4, 1980, 29-43. Olson insists on the authority of the writer's own life, and in his concept of the ego, Pound and Williams can be recognized as his predecessors. He believed that politics, theology, and epistemology are the "intensive-extensive patternings of human content." R.L.C.

84-686. Paul, Sherman. *Birds, Landscape, Place, Cosmicity,* IowaR, 11, 4, 1980, 45-61. Gloucester exerted a deep infuence on Olson. Its landscape and bird life involved his deepest imagination and became correlatives for him. He captures a sense of place by means of the human sciences of historiography, archaeology, and mythology, so that the topological becomes a libidinal character of man. R.L.C.

Eugene O'Neill

84-687. Brashear, William R. *O'Neill's Schopenhauer Interlude,* Criticism, 6, 3, 1964, 256-65. Doris M. Alexander's contention (in *Strange Interlude and Schopenhauer, American Literature,* 25, 1953, 213-28) that the intellectual pattern of O'Neill's *Strange Interlude* is derived from Schopenhauer rather than Freud is reasonable but not entirely accurate. Schopenhauer's philosophy of the two sides of life — the will to live and the personal reflection of life — are observable traits in all characters of the play. But some elements of the play do not seem to be derived from Schopenhauer and much that is central in Schopenhauer's philosophy is missing from the play. It is more accurate to say that Schopenhauer's philosophy provides the intellectual framework to *Strange Interlude* than to say the play is a direct expression of his philosophy. J.T.

84-688. Wertheim, Albert. *Gaspard the Miser in O'Neill's LONG DAY'S JOURNEY INTO NIGHT,* AN&Q, 18, 3, 1979, 39-42. The sons of Tyrone refer to him as the miser Gaspard seven times in the last act; Gaspard is a character in a French opera, translated into English and published. This use contrasts the life of the Tyrones to the sham world of comic opera. A.I.D.

Avram Patt

84-689. Margolis, Tina and Susan Weinacht. *The Barking Rooster Theatre: THE MARRANO,* DramR, 24, 3, 1980, 109-10. *The Marrano* by Avram Patt explores the difficulties experienced by a Jew in the Spanish Inquisition. A.I.D.

Walker Percy

84-690. Stevenson, John W. *Walker Percy: The Novelist as Poet,* SoR, 17, 1, 1981, 164-74. Percy's "fiction of hope" escapes the despair of "everydayness" by "right seeing," which depends upon a poetic use of language that recaptures the lost "wonder of first sight," disclosing the mystery of experience. As

Percy's treatment of love illustrates, a heightened, compressed, Romantic prose style — ruminative and self-reflective — poetically reveals through its freshness and concreteness "the ideal within the real," startling self-questing protagonists out of everydayness into "the awareness of wholeness and unity" of being wherein they touch reality by recovering themselves. B.K.H.

Bernard Pomerance

84-691. Feldstein, Elayne P. *The Central Metaphor in Bernard Pomerance's THE ELEPHANT MAN: The Building of the Model of St. Philip's Church*, SIH, 9, 2, 1982, 24-31. In *The Elephant Man*, John Merrick devotes much painstaking time to constructing a model of St. Philip's church, and Pomerance sets this structure as the central metaphor of his play. The model of the church becomes the visually dramatic nerve-center from which the play's other significant themes radiate. A spiritual journey motif, along with its accompanying religious allusions to Christian martyrdom, appears early in the action and foreshadows Merrick's dehumanization and betrayal by both Ross and Treves. Pomerance's carefully structured drama is as vivid a reminder of the disillusioned Merrick as the church model that the real Merrick once created — and still exists. G.A.C.

Ezra Pound

84-692. Kimpel, Ben D. and T.C. Duncan Eaves. *"Without Saying 'O'"*, AN&Q, 18, 9, 1980, 142. Pound's source for the phrase in *Canto XXX* is the *Diaries* of Marino Sanuto of Venice, though, as usual, Pound took great freedom with his source. A.I.D.

84-693. Perloff, Marjorie. *Pound/Stevens: Whose Era?*, NLH, 13, 3, 1982, 485-514. Both poets refused to read one another. Those critics who prefer one, dismiss the other. Pound advocated "making it new." Stevens's supporters praise him for "making it old." Vendler, Kermode, and Miller affirm Stevens's chastened restatement of the Romantic position. Davenport, Davie, and Kenner praise Pound's lively interest in particulars. The honorific terms are "Confucian," "Augustan," "Enlightenment" to Pound scholars, who tend to be classicists with a constructionist view of poetry as an imitation of an action that can assimilate any material and incorporate many voices. There are no people in Stevens's poems and only shadowy places. His poetry presents a solitary expanded self. In the *Cantos*, real places jostle each other, and phonetically transcribed voices of real people are heard. J.B.S.

See also 84-497, 498

John Crowe Ransom

84-694. Andrews, Michael Cameron. *Ransom's PARTING WITHOUT SEQUEL and LUCRECE*, AN&Q, 18, 5, 1980, 76-8. Ransom, to highlight his poem, borrows from *Lucrece*, and by the borrowing he emphasizes through irony the diminution of the activities of his female figure. A.I.D.

Henry Handel Richardson

84-695. Jeffares, A. Norman. *THE FORTUNES OF RICHARD MAHONY Reconsidered*, SR, 87, 1, 1979, 158-64. Richardson's trilogy deals with exile, isolation and loneliness. In its use of symbolism, dreams, psychology, and Nietzschean themes such as the contrast between free and servile spirits, the novel anticipates later developments in fiction. G.R.T.

Laura Riding

84-696. Marcus, Jane. *Laura Riding Roughshod*, IowaR, 12, 2/3, 1981, 295-9. Riding is an original, talented, and powerful poet, showing kinship with Gertrude Stein. As poet and as literary critic, she influenced such writers as Ransom and Tate, as well as Robert Graves. R.L.C.

Edwin Arlington Robinson

84-697. Budd, Louis J. *E.A. Robinson Unbends for Academe*, CLQ, 16, 4, 1980, 248-51. Robinson was not aloof, as is generally thought, and entertained a critic warmly. L.M.S.

84-698. Clark, S.L. and Julian N. Wasserman. *"Time Is a Casket": Love and Temporality in Robinson's TRISTRAM,* CLQ, 17, 2, 1981, 112-16. Robinson's poem uncharacteristically separates the lovers from society because of their different approaches to time. This is best seen in the characterization of Isolt of the White Hands, who knows Tristram's past will shape his future. L.M.S.

Leeny Sack

84-699. Frick, John. *THE SURVIVOR AND THE TRANSLATOR,* DramR, 24, 3, 1980, 113-16. Leeny Sack's *Survivor* is a one-woman performance in alternating English and Polish about experiences in World War II. A.I.D.

Carl Sandburg

84-700. Lynn, Joanne L. *Hyacinths and Biscuits in the Village of Liver and Onions: Sandburg's ROOTABAGA STORIES,* ChildL, 8, 1980, 118-32. In his *Rootabaga Stories,* Sandburg resolves the artistic problems he failed to solve in his poetry; faced with an audience of children, Sandburg no longer needs to be the new poetic of the midwestern working man, and becomes a true poet. W.B.

Richard Selzer

84-701. Morris, David B. *Beauty and Pain: Notes on the Art of Richard Selzer,* IowaR, 11, 2/3, 1980, 124-30. Pain is a recurrent subject in Selzer's stories. He explores the connections between pain and beauty and attempts to understand beauty through pain. He recognizes in pain the possibilities of knowledge and beauty. R.L.C.

Roberta Sklar

84-702. Brunner, Cornelia. *Roberta Sklar: Toward Creating a Women's Theatre,* DramR, 24, 2, 1980, 23-40. Sklar, playwright and one of three artistic directors for the Women's Experimental Theatre, began her career in 1960. Her plays, *The Daughters Cycle Trilogy,* which she co-authored and directed, explore women's lives in a patriarchal family. Sklar has been experimentally investigating and revealing her investigations on stage for a theatre that treats and exposes what the essence of being a woman is. A.I.D.

William Steig

84-703. Moss, Anita. *The Spear and the Piccolo: Heroic and Pastoral Dimensions of William Steig's DOMINIC and ABEL'S ISLAND,* ChildL, 10, 1982, 124-40. In *Dominic* and *Abel's Island,* Steig creates a tension between the pastoral and the heroic. Both novels finally reconcile the pastoral values of childhood with the pleasures and experience of maturity, marrying nature and art, the pastoral and urban worlds, to yield a true emblem of civilized life. W.B.

Gertrude Stein

84-704. Bloom, Ellen F. *Three Steins: A Very Personal Recital,* TQ, 13, 2, 1970, 15-22. [This is a reminiscence by Stein's cousin, who recalls the time spent with Gertrude and Alice B. Toklas during the 1940's in Paris and during Stein's visit to America, c. 1937. Michael Stein and Leo Stein, Gertrude's brothers, are mentioned: "Cousin Mike": as a free-hearted family man, "Cousin Leo" as a psychologist seriously devoted to his work. Anecdotes about the family, Gertrude's fondness for strangers, her love for her dog, Basket, her views on America, art, Paris, Hemingway, her work, and life are recalled.] S.D.B.

84-705. Breslin, James E. *Gertrude Stein and the Problems of Autobiography,* GaR, 33, 4, 1979, 901-13. Stein's "belief in the continuous present" and her refusal to make any concession to or take any cognizance of a potential audience, among other things, led her to confront, question, and challenge the conventions of autobiography in *The Autobiography of Alice B. Toklas.* A fictional construct, the work deals with the larger problem of the genre itself --referentiality. Thus Stein's reluctance to accept a simple center and a straightforward design permitted her at once to use, refuse, and alter autobiographical patterns and practices in furtherance of her — and its — art. J.R.K.

Wallace Stevens

See 84-693

Ruth Stone

84-706. Gilbert, Sandra and others. *On Ruth Stone,* IowaR, 12, 2/3, 1981, 323-30. Ruth Stone deserves greater recognition as a poet. R.L.C.

Allen Tate

84-707. Rubin, louis D., Jr. *Allen Tate,* SW, 87, 2, 1979, 267-73. Tate encouraged modernity in verse and brought intellectual vigour and genuine emotion into poetry. As a critic he revealed impeccable taste. He valued classical restraint and the primacy of craftsmanship over subject-matter. G.R.T.

Eve Triem

84-708. Kizer, Carolyn. *Eve Triem: A Retrospective,* IowaR, 12, 2/3, 1981, 343-7. Triem's original poems, as well as her translations from the Greek, deserve a wider audience. R.L.C.

Eudora Welty

84-709. Howell, Elmo. *Eudora Welty and the City of Man,* GaR, 33, 4, 1979, 770-82. Like Jane Austen, Eudora Welty ignores history and social themes to concentrate on the ordinary folk indigenous to her country, a world replete with the "particularities of her culture." With the view that place ranks with plot and character in its importance in fiction, her works speak eloquently of familiar landscapes which serve as backdrops to her social comedies, themselves richly imbued with quiet wisdom. J.R.K.

84-710. Yamamoto, Yoshimi. *A Frame of Fingers: The Personal Universe in Eudora Welty,* TsudaR, No. 25, 1980, 125-42. The juxtaposition of reality and fantasy is central to Welty's fiction. J.P.A.S.

Edith Wharton

84-711. Hays, Peter L. *Bearding the Lily: Wharton's Names,* AN&Q, 18, 5, 1980, 75-6. Wharton is a consummate artist in choosing names for her characters which enrich meaning for the novels and further pleasure for the reader, not the least of which is Lily Bart in *House of Mirth.* Lily connotes a gentle, beautiful, floral ornament and Bart underscores her desire to be in the class of baronets and also gives us, in translation from German, beard, another decorative feature. A.I.D.

84-712. Morante, Linda. *The Desolation of Charity Royall: Imagery in Edith Wharton's SUMMER,* CLQ, 18, 4, 1982, 241-8. In *Summer,* Wharton uses wasteland imagery to portray isolation, deprivation, and entrapment of the self. L.M.S.

84-713. Stein, Allen F. *Wharton's BLITHEDALE: A New Reading of THE FRUIT OF THE TREE,* ALR, 12, 2, 1979, 330-7. Like Hawthorne's *Blithedale Romance,* Edith Wharton's *Fruit of the Tree* demonstrates the impossibility of improving social conditions without improved human nature. Wharton concentrates on the limitations of that nature and the repeated folly of underestimating them. Her character's observation that "philanthropy is one of the subtlest forms of self-indulgence" is the principle against which her three main characters founder. Justine alone learns the need to compromise in the sense of accepting one's limitations, simultaneously developing a genuine moral awareness. B.C.G.

E.B. White

84-714. Griffith, John. *CHARLOTTE'S WEB: A Lonely Fantasy of Love,* ChildL, 8, 1980, 111-17. *Charlotte's Web* is a consoling fantasy in which a porcine Everyman triumphs over the pathos of loneliness. W.B.

Thornton Wilder

84-715. Williams, Michael V. *Thornton Wilder's BERNICE,* AN&Q, 18, 9, 1980, 144-5. Though all sources say that the one-act play was never published, it did appear, in a translation by Herberth E. Herlitschka, 1960 and 1961. The play, one of a projected seven, exposes the sin of pride; it was staged once, in Berlin in 1957. Wilder attended the performance, in which Ethel Waters played the title role. The play should now be included in any Wilder bibliography. A.I.D.

84-716. Wixson, Douglas. *Thornton Wilder and Max Reinhardt: Artists in Collaboration*, SIH, 9, 2, 1982, 3-14. Wilder's early enthusiasm for Reinhardt reveals a sensitivity toward a kind of theater that would express itself later in Wilder's dramas. Reinhardt's experiments with *Welttheater* found expression in the production of *The Merchant of Yonkers*. Wilder's bold new dramaturgy led to his adaptation of the play *Einen Jux Will Er Sich Machen*. The most successful "collaboration" between the two playwrights took place in *The Skin of Our Teeth*, in which Wilder captures Reinhardt's *Theatermagie* and releases it in a thoroughly American setting. But the real "collaboration" took place in Wilder's dramatic work beginning with *Pullman Car Hiawatha* and ending with *The Skin of Our Teeth*. G.A.C.

William Carlos Williams

84-717. Bruns, Gerald L. *De Improvisatione*, IowaR, 9, 3, 1978, 66-78. Improvisation, such as William Carlos Williams's *Kora in Hell*, is discourse that avoids the reasons of art. It does not have to account for its parts. It is private utterance where the incompatible, unpredictable, and contradictory are possible. R.L.C.

84-718. Fisher, Ann W. *William Carlos Williams' ENDYMION poem: PHILIP AND ORADIE*, IowaR, 11, 2/3, 1980, 48-67. Williams's first long poem, written while he was interning, was modeled on Keats's *Endymion* and, though untitled, can be called *Philip and Oradie* after its hero and heroine. In his dissatisfaction with it, Williams says that he burned the ms, but a part of it, probably the "Induction," is extant. The poem is probably loosely autobiographical. The unfortunate love affair of the poem suggests something of Williams's rejection by Charlotte Herman, and the relationship between Philip and Don Pedro reflects that between Williams and his father. In a way, *Philip and Oradie* was preparation for *The Wanderer*, Williams's first important poem, which also offers a vision of selfhood. R.L.C.

84-719. Loevy, Steven Ross. *Introduction to ROME*, IowaR, 9, 3, 1978, 1-11. The ms. *Rome*, consisting of notes during a visit to Europe in 1924 and later on his return home, is one of several writings Williams called "improvisations." The tradition of violent freedoms suggested by Rome was congenial to him, and the writing is not fiction, but self-creating experience. R.L.C.

84-720. Singleton, Robert R. *KORA IN HELL: Certain "Fools" Identified*, AN&Q, 18, 6, 1980, 90-2. Four pregnant women in *Kora* can be fairly well identified if one refers to Williams's letters and *Autobiography*. A.I.D.

84-721. Wagner, Linda Welshimer. *The Last Poems of William Carlos Williams*, Criticism, 6, 4, 1964, 361-78. Williams's poetry of the early 1950's emphasized technical matters, especially interrelation. One major structural pattern divided the poem into four sections, each part roughly corresponding in function to the parts of a symphony. By 1955, in *Journey to Love*, Williams returned to a simpler single unit construction and refrained from commenting in the poem, preferring showing. *Pictures from Brueghel* (1962) contains a core of technically consistent poems surrounded by experimental pieces. Williams again emphasized the necessity to say something in poetry. These late poems reflect his changing concerns, primarily with age, and he concentrates on people he loved. His themes remained constant, but he continued to experiment publicly in techniques, feeling it necessary to further the progress of poets and poetry. S.J.H.

Tom Wolfe

84-722. Hartshorne, Thomas L. *Tom Wolfe on the 1960's*, MQ, 23, 2, 1982, 144-63. Contrary to many critics' opinions, Wolfe is neither anti-tradition nor anti-change; rather he attacks the hypocrisy and "status patterns" in both convention and rebellion. He is contemptuous of status perpetuators who enforce "taste and values" for society. C.B.

Twentieth Century U.S. Drama

84-723. Margolis, Tina and Susan Weinacht. *Jewish Theatre Festival, 1980*, DramR, 24, 3, 1980, 93-9. Norman Fedder of Kansas State Univ., originator of the Jewish Heritage Theatre, and Steve Reisner of Princeton, founder of the Princeton Jewish Theatre Association, which led to the Jewish Theatre Festival, fostered performances that showed that writing dramatically for and about Jews is a rich experience. The entrants in the festival were truly international. A.I.D.

84-724. Margolis, Tina and Susan Weinacht. *The New Artef Players: BRIEF CANDLES,* DramR, 24, 3, 1980, 105-7. Peter Mann, Harold Lieberman, and Armand Volkas created the play in association with the New Artef Players; it explores the plight of elderly Jews in America. A.I.D.

84-725. Margolis, Tina and Susan Weinacht. *A Traveling Jewish Theatre: COMING FROM A GREAT DISTANCE and THE LAST YIDDISH POET,* DramR, 24, 3, 1980, 100-5. *Great Distance,* largely a group improvisation by the Traveling Jewish Theatre based on Jewish myth and legend, has toured for over a year. *Yiddish Poet,* an after-piece, explores death and the spirit in terms of Jewish culture. A.I.D.

84-726. Stewart, Ellen. *Ellen Stewart and La Mama,* DramR, 24, 2, 1980, 11-22. Starting, in 1961, on a shoestring in squalid quarters and with shop-lifted props, La Mama Theatre Group has become respected as a force in theatre. Though recognition came slowly, for the company was more often appreciated abroad than at home, the company is now credited with sincerity and honesty in the theatre, as innovators and trail-blazers. A.I.D.

84-727. Weales, Gerald. *American Theater Watch, 1978-1979,* GaR, 33, 3, 1979, 569-81. The better productions of the preceding season include Sam Shepard's *Buried Child,* Bernard Pomerance's *The Elephant Man,* Ernest Thompson's *On Golden Pond,* Michael Weller's *Loose Ends,* and David Berry's *G.R. Point.* In addition, *A Lovely Sunday for Creve Coeur* by Tennessee Williams and *Chapter Two* by Neil Simon are noteworthy, as is one musical, Stephen Sondheim's *Sweeney Todd, the Demon Barber of Fleet Street.* J.R.K.

Twentieth Century U.S. Fiction

84-728. Manske, Eva. *Individual and Society in Contemporary American Fiction,* ZAA, 28, 4, 1980, 320-8. Recent fiction shows the increasing powerlessness and loss of identity felt by the individual, accompanied by only the vaguest sense of the possibility of social change, as the crisis of capitalism deepens. The new generation of writers have shown particular interest in technical innovation as a means of expressing their scepticism. A so-called "post-modernist" fiction has now arisen (e.g., the work of Donald Barthelme), using fantasy and surrealism. Ken Kesey gave expression to "an anarchic will for total freedom", though, as his own life later showed, this soon turns into social irresponsibility. The reaction against such a "swinging life style" can be seen in, for instance, the novels of Richard Brautigan. This "Rousseauistic-utopian criticism of capitalism" is, however, ultimately no more than romantic escapism. D.M.J.

Twentieth Century U.S. Poetry

84-729. Annas, Pamela. *A Poetry of Survival: Unnaming and Renaming in the Poetry of Audre Lorde, Pat Parker, Sylvia Plath, and Adrienne Rich,* CLQ, 18, 1, 1982, 9-25. Women's poetry tends to fall into one of five stages: acceptance, dual consciousness, unnaming, renaming the self, and renamed self renaming the world. Plath generally unnames while Lorde and Parker rename through unnaming; Rich moves through all five stages. L.M.S.

84-730. Helms, Alan. *Intricate Song's Lost Measure,* SW, 87, 2, 1979, 249-66. Much of contemporary American poetry is unreadable because poets do not have a dependably good poetic line. G.R.T.

Twentieth Century U.S. Prose

84-731. Carpenter, Ronald H. *The Symbolic Substance of Style in Presidential Discourse,* Style, 16, 1, 1982, 38-49. An investigation of paramessages in presidential speeches shows how they influence listeners. Modern politicians serve as spokespersons for people rather than as influencers; therefore, the symbolic style of the speaker determines his effect upon his audience. J.B.B.

Twentieth Century U.S. General

84-732. Hamovitch, Mitzi Berger. *Hunting for the HOUND & HORN,* ASch, 51, 4, 1982, 543-9. Editing the forthcoming *The Hound & Horn Letters* (Univ. of Georgia Pr.) provided the author with an adventure in scholarly detective work. A casual remark by Lincoln Kirstein, one of that important magazine's founding editors, revealed to her the existence of the letters. For permission to reprint their correspondence with the magazine, she tracked down authors and executors, including Caroline Gordon, Janet Lewis, Allen Tate, Stephen Spender, and Katherine Anne Porter. Because of Kirstein's extraordinary talents and range of interests, the *Hound & Horn* correspondence provides a valuable picture of the artistic world of the 1920's and 1930's. S.G.K.

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

AUSTRALIA

Frank Hardy

84-733. Frow, John. *Who Shot Frank Hardy? Intertextuality and Textual Politics,* SoRA, 15, 1, 1982, 22-39. Hardy's novels, especially *Power without Glory,* show that the meaning of a text is inseparable from its historicity, and that that historicity consists of a relation between two levels of intertextuality: a level of transformation conditioned by previous literary texts, and an institutional level on which the text is rewritten within a political context. *Power without Glory* is a ''text'' in a contradictory network of private and public readings, as in the novel's prosecution and television serialization, and many of Hardy's later books can be read as attempts to rewrite and transform the ''incomplete'' text of that novel. The boundary and meaning of a text, therefore, are socially imposed; what it says is determined heterogeneously within the process of ''textual politics.'' W.S.G.

A.D. Hope

See 84-735.

Australia Fiction

84-734. Brissenden, R.F. *On the Edge of the Empire: Some Thoughts on Recent Australian Fiction,* SR, 87, 1, 1979, 142-57. Recent Australian fiction deals with the impact of white industrialisation on the original ecology of the continent and the awakening sense of guilt and loss. Geographical isolation intensifies social and psychological isolation, which is another dominant theme. White's novels project loneliness and isolation as the essential condition of human existence. Ireland focusses on an Australian male phenomenon — mateship. Wilding and Moorhouse draw inspiration from contemporary urban life. G.R.T.

Australia Poetry

84-735. King, Bruce. *A.D. Hope and Australian Poetry,* SR, 87, 1, 1979, 119-41. Hope's conscious attempt at reforming Australian verse resulted in its shedding provincialism, nationalism, and petty bohemianism. Along with Hope, McAuley, Wright, Buckley, and Stow, among others, have created an Australian style in English poetry. G.R.T.

CANADA

Ralph Gustafson

See 84-503.

Malcolm Lowry

84-736. Kondo, Ineko. *Some Notes on Malcolm Lowry's ULTRAMARINE,* TsudaR, 22, 1977, 15-27. By means of a stream-of-consciousness technique, Lowry elaborated his narrative method of flashback and loaded his work with multiple layers of meaning. J.P.A.S.

Canada Drama

84-737. Andrews, Alan. *E.A. Sothern and the Theatre in Halifax, Nova Scotia,* NCTR, 7, 2, 1979, 73-91. E.A. Sothern, the Victorian actor, came to North America in 1853, appearing in Boston, New York, and Ottawa. His four seasons as actor and manager of the theatre in Halifax (1856-1859) are detailed and chronicle the possibilities and difficulties of regularly scheduled professional theatre. During this time he gained the experience he sought; soon he was managing the Haymarket Theatre in London. B.C.G.

Canada Poetry

84-738. Walsh, William. *The Shape of Canadian Poetry,* SR, 87, 1, 1979, 73-95. The tradition of contemporary Canadian poetry has four main lines. Wilkinson, Finch, Klein and Birney are the main representatives of English, European, Jewish and North American lines, respectively. G.R.T.

INDIA

R.K. Narayan

See 84-764.

IRELAND

Samuel Beckett

84-739. Acheson, James. *Madness and Mysticism in Beckett's NOT I,* AUMLA, No. 55, 1981, 91-101. Jung influenced the writing of *Not I* very strongly, particularly with the *animus* of Mouth. J.B.B.

84-740. Acherley, C.J. *"In the Beginning Was the Pun": Samuel Beckett's MURPHY,* AUMLA, No. 55, 1981, 15-22. "As a figure of language, the pun combines the extremes of both the rational and the irrational," as Murphy combines his mind's world and the larger world outside. J.B.B.

84-741. Arthur, Katheryna. *MURPHY, GERONTION and Dante,* AUMLA, No. 55, 1981, 54-67. Dante's *Commedia* and cosmology influenced *Murphy* and *Gerontion.* Parallel images show that Eliot "respectfully borrows" Dante's cosmology, but Beckett "inverts it, parodies it, displays his power over it," thus creating "his own new system." J.B.B.

84-742. Blackman, Maurice. *Acting without Words: Artaud and Beckett and Theatrical Language,* AUMLA, No. 55, 1981, 68-76. The two dramatists had "parallel attitudes toward language." The major difference between the two lay in the fact that Artaud could not communicate and thus eschewed communication; on the other hand, Beckett did communicate theatrically. J.B.B.

84-743. Culik, Hugh. *Samuel Beckett's MOLLOY: Transformation and Loss,* AI, 39, 1, 1982, 21-30. The novel's three quests are of Molloy for his mother, Moran for Molloy, and primary process for a language that can be shared. Images of birth, copulation, and excrement depict these quests. Molloy's meditation on the figures A and C precede his search for the womb. They suggest Abel and Cain born from the same mother. Her incarnations are as social worker, Lousse, Countess Caca, and the Turdy Madonna. Moran fails in reporting his quest because the novel is about the losses entailed by the creative process in making a private vision into a public communication. The reader is forced to participate: "to the extent that we can find Molloy in Moran, and Moran in Molloy we can participate in a sense of creativity." R.R.

84-744. Farrall, Stephanie. *Talking about What Happens Off...Fabulation in WAITING FOR GODOT,* AUMLA, No. 55, 1981, 77-90. Against a background of past departures from traditional fabulation, an examination of fabulation in Godot shows two major innovations: (1) *Godot* lacks spatial and temporal boundaries; (2) Beckett leaves many references ambiguous. This treatment of "Fabulation plays a critical role in creating ...the experience of waiting, of being caught in 'the issueless predicament of existence.'" J.B.B.

84-745. Gontarski, S.E. *Beckett's Voice Crying in the wilderness from 'Kilcool' to NOT I,* PBSA, 74, 1, 1980, 27-47. The original inspiration for *Not I,* "the isolated listener" grew into the character of the Auditor. The ideas for *Not I* appeared as early as 1963 in a discarded work entitled "Kilcool," which had a "severed head" image. J.B.B.

84-746. Kroll, Jeri L. *"I Create, therefore I Am": The Artist's Mind in Samuel Beckett's Fiction,* AUMLA, No. 55, 1981, 36-53. The tripartite mind of the artist, parodying the Trinity, consists of (1) the mind "analogous to God or unified being ...[leading] ultimately to experience of God and permanent union"; (2) the mind as "its own asylum"; (3) the mind "as a quagmire, a kind of primaeval bog which contains the chaos of a predawn era, before matter has solidified and ...become restricted." J.B.B.

84-747. Zurbrugg, Nicholas. *From "Gleam" to "Gloom" — The Volte Face between the Criticism and Fiction of Samuel Beckett,* AUMLA, No. 55, 1981, 23-35. Interpreting Beckett's fiction in terms of his early criticism ignores "Beckett's extraordinary *volte face* from enthusiasm for inhabitual *gleam,* to enthusiasm for habitual *gloom,* ...the most revealing transition in his writing." J.B.B.

James Joyce

84-748. Benstock, Shari. *Who Killed Cock Robin? The Sources of Free Indirect Style in ULYSSES,* Style, 14, 3, 1980, 259-73. An examination of embedded stylistic devices "argues the consistency of style and subject through an internal and self-regulating development rather than the opposition of a submerged but personalized narrator to his narration." J.B.B.

84-749. Doody, Terrence and Wesley Morris. *Language and Value, Freedom and the Family in ULYSSES,* Novel, 15, 3, 1982, 224-39. Bloom and Molly achieve their freedom by being prepared to violate conventions, even the one forbidding incest. Stephen is not yet aware that he needs this freedom and reveals himself a prisoner of his culture. Joyce uses differences in language to show the differences among these characters. A.B.F.

84-750. Voelker, Joseph C. *"Chronicles of Disorder": Reading the Margins of Joyce's DUBLINERS,* CLQ, 18, 2, 1982, 126-44. To see *Dubliners* as reflecting stasis is to overlook many acts and gestures of anarchy which reveal characters who represent possibility rather than paralysis. L.M.S.

84-751. Wright, David G. *The Mystery of Himself; Joyce in His Own Wake,* CLQ, 18, 3, 1982, 150-9. In *Finnegans Wake* Joyce examines self as it is defined by an attitude or way of being; the self-preoccupation of the novel parallels and shows Joyce's own self even as it reflects his concerns. Unlike his earlier works, here the self is constant while the environment changes. His personal references concern Joyce the writer, and the element of self-parody is greater than heretofore. Significantly the activities which occur in the novel are not those usual in Joyce's life; he is evident most often in the static sections. L.M.S.

Patrick Kavanagh

84-752. Garratt, Robert F. *Patrick Kavanagh and the Killing of the Irish Revival,* CLQ, 17, 3, 1981, 170-83. Because Yeats dominated the Irish literary scene for so long, it became necessary for younger writers to set out in a new direction. Kavanagh's attempt to be unique came through his desire to demythologize the Irish Revival while capitalizing on his reputation as a peasant poet and attacking the provincialism of the Dublin literary world. He often criticized Yeats, not so much because he disliked Yeats's work, but because he needed to justify his own. L.M.S.

Marmion W. Savage

84-753. Norman, Paralee. *A Neglected Irish Novelist: Marmion W. Savage,* BI, No. 35, 1981, 3-13. Marmion W. Savage, the fourth editor of Leigh Hunt's *Examiner,* wrote five novels between 1845 and 1870, as well as poetry, essays, history, and even a closet drama. His novels were light satiric fiction in which he urged moderation as a solution to political and economic problems. R.L.C.

John Millington Synge

84-754. Waters, Alan. *The Sounds of ARAN,* CLQ, 17, 1, 1981, 46-54. Synge was early interested in music, and this became one of the most distinctive elements in his work. Its importance can be found in his early work, *The Aran Islands,* which serves almost as a souce book for his plays. Significantly, he discusses the language of the island and its vocal qualities — even the style of the book's prose reflects the image of the life he found there — and he notes local stories from the island as well. L.M.S.

William Butler Yeats

84-755. Blackford, Russell. *Witheld Meaning in Yeats's CUCHULAIN COMFORTED,* AUMLA, NO. 57, 1982, 24-30. "Both the symbols and the language of the poem add to the sense of a withheld meaning." Critics often go outside the poem and, often, outside Yeats's experiences seeking the meaning. J.B.B.

84-756. Fitzgerald, Mary. *"Out of a medium's mouth": the Writing of THE WORDS UPON THE WINDOW-PANE,* CLQ, 17, 2, 1981, 61-73. By using Jonathan Swift as the subject of his first Anglo-Irish play, Yeats gave politics a personal character. His ease in writing the play may have resulted from his familiarity with an earlier, similar play by Charles Edward Lawrence, *Swift and Stella*. Yeats's play, however, is much more dramatic, largely because of the presence of the medium. L.M.S.

84-757. Pruitt, Virginia. *Yeats: A Major Theme in a "Minor" Poem*, CLQ, 17, 4, 1981, 197-200. *Those Dancing Days Are Gone* contains a major Yeatsian theme, the unity of physical and spiritual states. L.M.S.

84-758. Wright, David G. *Behind the Lines: Strategies of Self-Portraiture in Yeats and Joyce*, CLQ, 16, 3, 1980, 148-57. Yeats frequently comments on the autobiographical aspects of his work and is able to do so because he views art and life as distinct. Joyce, however, rarely comments on autobiography and uses his life for his art. Thus, both are engaged in autobiography, but Yeats must stand further from his life while Joyce can convey an immediate sense of self-awareness. L.M.S.

Ireland General

84-759. Crotty, Patrick. *An Irishman Looks at Irish Poetry*, Akros, 14, 40, 1979, 21-32. English and Gaelic have both contributed to Irish writing since James Clarence Mangan adapted Gaelic originals. Yeats and Joyce were freed from recent English conventions because they were aware of that language's relativeness. Austin Clarke knowledgeably, and Patrick Kavanagh ignorantly, rejected Gaelic influence. Contemporary poets, Thomas Kinsella, John Montague, Seamus Heaney, and Richard Murphy, are the first group to be fully at home in the English language modified by Gaelic. J.H.A.

NIGERIA

Chinua Achebe

84-760. Miller, James. *The Novelist as Teacher; Chinua Achebe's Literature for Children*, ChildL, 9, 1981, 7-18. Achebe's two novels for children present radically opposed portrayals of Nigerian society. *Chike and the River* shows the triumph of traditional Ibo values. In *How the Leopard Got his Claws*, written after the Nigerian civil war, Achebe's moral certainty has given way to anger without a clear social or political focus. Yet both show his commitment to teaching, and to the writer's responsibility to shape the social and moral values of his society. W.B.

Buchi Emecheta

84-761. Umeh, Marie A. *THE JOYS OF MOTHERHOOD: Myth or Reality?*, CLQ, 18, 1, 1982, 39-46. The most frequent images of the African woman as mother are mother as supreme and as self-sacrificing victim. Emecheta's novel brings these two images together, providing a model for other African women writers to follow in presenting a more realistic picture of women. L.M.S.

WEST INDIES

V.S. Naipaul

84-762. Cooke, John. *"A Vision of the Land": V.S. Naipaul's Later Novels*, CaribQ, 25, 4, 1979, 31-46. Naipaul's view of life in the British West Indies changes in focus from that of despair for a coherent historical past in his earlier novels like *The Middle Passage* (1960), to one of awareness of landscape as central to a native historical tradition. *A Bend in the River* (1979) marks the 20 years' preoccupation with the relation of landscape to history. Naipaul sees all landscapes as "contaminated", not only in the West Indies, but also in his adopted England, as sources of historical clues to the past and the future. D.L.L.

84-763. López de Villegas, Consuelo. *Identity and Environment: Naipaul's Architectural Vision*, R/RIA, 10, 2, 1980, 220-9. Vidia Naipaul, like Joseph Conrad, feels it essential to harmonize life with geographical space. Naipaul finds harmony missing from the West Indian scene by the imposition of unassimilated Western Culture in a colonial setting. Disharmony produces writing which is creatively unsound since it has no genuine basis for a distinct, intellectual development in anything but a colonial tradition. D.L.L.

84-764. Woodcock, George. *Two Great Commonwealth Novelists: R.K. Narayan and V.S. Naipaul*, SR, 87, 1, 1979, 1-28. Both novelists deal with their own cultures in a foreign language and use English in a peculiar way. Their characters lead westernised lives, yet insist on traditional rituals and ceremonies. Such incongruities lead to comic situations. Both deal with follies of political and social ambitions, which provide opportunities for ironic or satiric treatment. Naipaul's perception of spiritual and physical impoverishment in his native Trinidad leads him to bitter satire. Narayan's comic vision finds expression in social comedies centred on middle-class Indians. G.R.T.

West Indies Fiction

84-765. Cudjoe, Selwyn R. *Revolutionary Struggle and the Novel,* CaribQ, 25, 4, 1979, 1-26. The novel rather than poetry is best suited to portray the revolution of colonial societies against their exploiters. The struggle is best exemplified by Bertene Juminer's *Bozambo's Revenge,* Vidia S. Naipaul's *Guerillas,* and Alejo Carpentier's *Explosions in a Cathedral.* Juminer uses allegory, Naipaul, irony and satire, and Carpentier, critical realism. None of the novels is successful as revolutionary literature since all of them are flawed in their inability to show revolutionary purpose in achieving the material progress of former colonial societies. D.L.L.

West Indies Poetry

84-766. Ramchand, Kenneth. *Parades, Parades: Modern West Indian Poetry,* SR, 87, 1, 1979, 96-118. The post-formalist verse deals with social, cultural, political and racial matters. Poets such as Walcott are self-conscious in their handling of social realism. Later poets including McNeill and Brown do not merely restate social issues but react out of genuine personal involvement. G.R.T.

ZIMBABWE

Doris Lessing

84-767. Walker, Melissa G. *Doris Lessing's THE FOUR-GATED CITY: Consciousness and Community — A Different History,* SoR, 17, 1, 1981, 97-120. Thematically and technically, *The Four-Gated City* (1969) asserts the necessary interrelation of consciousness and community. Building a salvific New Jerusalem beyond the lies and fears disintegrating modern civilization requires achieving healthier, expanded consciousnesses by first developing one's faculties of vision, memory, creativity, and (most important) love. Yet individual growth itself requires "a communal effort": because an imperfect world prohibits realizing perfectly integrated personalities that in productive, caring conjunction might redeem society, fragmented ("partial") individuals must develop their own "stronger faculties," then pool them for communal improvement. Lessing's three main characters discover the necessity of mutual assistance and awareness in their struggles to attain that fuller consciousness prerequisite to individual and social integration, hence redemption. B.K.H.

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Volume 27, No. 2 Items 84-768 to 84-1532 JUNE, 1984

AES

ABSTRACTS OF ENGLISH STUDIES

Published four times yearly by the Editorial Board
English Department, University of Calgary

University of Calgary Press
Calgary, Alberta, Canada

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AES is issued four times a year (the fourth number containing an annual index) from the English Department, University of Calgary. Address all editorial correspondence to the Editor-In-Chief, English Department, University of Calgary, Calgary Hall C311, 2500 University Drive N.W., Calgary, Alberta, Canada T2N 1N4. Address all business correspondence to The University Press, University of Calgary, 020 Library Block, 2500 University Drive N.W., Calgary, Alberta, Canada T2N 1N4. Subscriptions to individuals are $20 U.S. Funds/$25 Canadian Funds. Subscriptions to institutions are $40 U.S. Funds/$50 Canadian Funds. Postage paid from Calgary, Alberta, Canada.

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2nd. Class Mail Registration No. 5255

ISSN 0001-3560 USPS 003-620

ABSTRACTS OF ENGLISH STUDIES

Volume 27, No. 2 . Items 84-768 - 84-1532 JUNE, 1984

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Published four times yearly by the Editorial Board
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University of Calgary Press
Calgary, Alberta, Canada

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This journal is a member of CEJL, The Conference of Editors of Learned Journals.

PREFACE

PRINCIPLES OF ABSTRACTING

Abstracts of English Studies was founded in 1958 by members of the University of Colorado Department of English. The editorial offices are now at **The University of Calgary, Alberta. AES** appears four times a year (**the fourth number includes the Annual Index**). At present approximately 750 journals are screened for material dealing with American and English literature, world literature in English and related languages, and English language. These articles are abstracted by volunteer contributors and field editors.

Abstract Policy

AES abstracts are designed to indicate the content of the article or monograph as concisely as possible and without editorial bias. The abstracts state the thesis, express the method of development, and point to the major implications. Any subject mentioned in the abstract is covered significantly in the article. The abstract is intended as a quick guide to the basic utility of the article or monograph and should not be considered a substitute for the original.

References

Reference to the source of the article or monograph immediately follows the title, the journal or monograph title being abbreviated. A key to the abbreviations in this issue immediately precedes the abstracts.

Indices

AES provides quarterly and annual indices, which are keyed to item number, not page number. The index contains, in a single alphabetical listing, two major types of entries: (1) names of people and anonymous works referred to significantly and (2) subjects treated. Generally the subject categories are used when the article is concerned with concepts, theories, themes, etc. When the abstract deals with individual authors and their work, it is listed under the authors' names. Articles on anonymous works are listed alphabetically under the appropriate genre and/or period heading except for *Beowulf* and the *Bible* which are sub-categories of their own. The annual index not only cumulates the quarterly indices, but also lists the names of the authors of the articles and monographs abstracted and includes some sub-categories.

If you are interested in abstracting for AES, please write to:

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SYSTEM OF CLASSIFICATION

Abstracts are arranged in four major sections: General, Britain, United States, and World Literature in English and Related Languages. The following abbreviated list of categories contains sub-categories which are indicated (in parentheses) in the order in which they appear in the journal. Regular sub-categories used with the other categories are: Authors' Names, Titles of Anonymous Works, Bibliography, Drama, Fantasy, Fiction, Poetry, Prose and General. The category Particularism and Regionalism will have such sub-categories as Jewish literature, Black literature (Particularism), or Southern literature (Regionalism).

GENERAL

General I. General Studies (Aesthetics, Bibliographies*, Black Studies, Comparative Literature, Education, Literary History, Literary Theory, Literature and Other Arts, Literature and Science, Literature and Society, Prosody, Psychology, Regionalism, Research Methods and Resources, Rhetoric, Schools and Creeds, Theory of Criticism, Translation, Women's Studies, Writing)
General II. Bibliography** (Analytical, Descriptive, Editing, History of Printing and Publishing)
General III. Language (History, Linguistics, Theoretical Studies)
General IV. Themes and Types (Characters, Drama, Fiction, Folklore, Humour and Satire, Myth, Plot Patterns, Poetry, Prose, Science Fiction, Subjects, Travel Literature)

* For bibliographical listings that cover several subjects and therefore cannot be placed in one of the more specific categories.

** For general articles about the subjects listed. Not for bibliographical listings unless the bibliography is about one of the listed subjects.

BRITAIN

Britain I. Particularism and Regionalism (Wales, Scotland, Jewish, etc.)
Britain II. Bibliography (See General II)
Britain III. Language (See General III)
Britain IV. Themes and Types (See General IV)
Britain V. Medieval [to 1485] (Old English, Middle English, Anglo-Latin, General)
Britain VI. Renaissance [to 1660]
Britain VII. Restoration and Enlightenment
Britain VIII. Romantic
Britain IX. Victorian
Britain X. Modern

UNITED STATES

United States I. Particularism and Regionalism (Black, Jewish, Southern, etc.)
United States II. Bibliography (See General II)
United States III. Language (See General III)
United States IV. Themes and Types (See General IV)
United States V. Seventeenth and Eighteenth Centuries
United States VI. Nineteenth Century, 1800-1870
United States VII. Nineteenth Century, 1870-1900
United States VIII. Twentieth Century

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

The categories for this section are any continent or country in which there is a literature written in English or a literature that has had marked influence on English literature and language: General, Commonwealth, Africa, Australia, Botswana, Canada, Ceylon, Ghana, India, Ireland, Kenya, Malaysia, New Zealand, Nigeria, Pacific Islands, Pakistan, Philippines, South Africa, West Indies, Zimbabwe.

The Irish category includes all writers in Ireland whose mature work was written after 1921, and also includes the works of writers in Ireland, the bulk of whose work was produced after 1900.

ABSTRACTERS

The following scholars have prepared abstracts for this issue:

Adams, Katherine H. (K.H.A.)
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Bosha, Francis J. (F.J.B.)
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Varner, Jeanine Baker (J.B.V.)
Varner, Paul S. (P.S.V.)

ABBREVIATIONS

The following abbreviaitons are used in describing journals from which abstracts have been prepared for this issue:

AL	American Literature, 48,4;49,1 (1977)
AUMLA	AUMLA; Journal of the Australasian Universities Language and Literature Association; A Journal of Literary Criticism, Philology and Linguistics, No. 58 (1982)
AzQ	Arizona Quarterly, 34,1 (1978)
BakSJ	Baker Street Journal: An Irregular Quarterly of Sherlockiana, 30,3-4;32,1-4 (1980-81)
BForum	Book Forum, 6,2 (1982)
BSE	Brno Studies in English, 12/13,14 (1976-79, 1981)
C&L	Christianity & Literature, 32,1-2 (1982-83)
ChauR	The Chaucer Review, A Journal of Medieval Studies and Literary Criticism, 15,4;17,1-2 (1981)
ChLB	Charles Lamb Bulletin, n.s.4,29-32;n.s.5,33-36 (1980-81)
CL	Comparative Literature, 34,2 (1982)
CollL	College Literature, 34,2 (1982)
Conradiana	Conradiana, 10,1 (1978)
CraneB	The Crane Bag, 6,1 (1982)
EA	Études Anglaises, 30,4;31,1-4 (1977-78)
ECent	The Eighteenth Century: Theory and Interpretation, 20,1-3 (1979)
Esquire	Esquire, 99,4-6 (1983)
GaR	The Georgia Review, 34,1 (1980)
Genre	Genre, 12,4 (1979)
HemR	The Hemingway Review, 1,2;2,1-2 (1982-83)
Hermathena	Hermathena: A Dublin University Review, Nos. 122,127 (1977, 1979)
IndL	Indian Literature, 25,5 (1982)
JASR	The Jane Austen Society Report, 1981
JEGP	Journal of English and Germanic Philology, 80,4;81,2-3 (1981-82)
JHI	Journal of the History of Ideas, 44,1 (1983)
JML	Journal of Modern Literature, 7,1-2 (1979)
JST	Johnson Society Transactions, 1982
L&U	The Lion and the Unicorn, Vol.5 (1981)
LangQ	The USF Langauge Quarterly, 21,1/2 (1982)
MAe	Medium Aevum, 51,2 (1982)
MidAmerica	MidAmerica: The Yearbook of the Society for the Study of Midwestern Literature, Vols.4-8 (1977-81)
MiltonS	Milton Studies, Vol.12 (1978)
MLS	Modern Language Studies, 9,1-3 (1978-79)
MMN	Marianne Moore Newsletter, 5,1-2 (1981)
MP	Modern Philology, 80,3 (1983)
N&Q	Notes and Queries, 30,2 (1983)
NCF	Nineteenth-Century Fiction, 34,1-4;35,1 (1979-80)
NDQ	North Dakota Quarterly, 47,2 (1979)
NMS	Nottingham Mediaeval Studies, Vol.25 (1981)
Novel	Novel: A Forum on Fiction, 14,2 (1981)
OQ	Ohioana Quarterly, 26,1 (1983)
PEng	Pennsylvania English, Vol.9 (1982)
Rena	Renascence: Essays on Values of Literature, 35,2-3 (1983)

Salmagundi	Salmagundi, Nos.57-59 (1982)
ScLJ	Scottish Literary Journal, 7,1-2;8,1-2;Suppls.13,15 (1980-81)
ScSat	Scholia Satyrica, 5,3/4;6,1-4 (1979-80)
Seahorse	Seahorse; the Anaïs Nin/Henry Miller Journal, 1,3 (1982)
Shenandoah	Shenandoah, 33,1-2 (1981-82)
Signal	Signal, Nos.34-38 (1981-82)
SNovel	Studies in the Novel, 14,1-4;5,1 (1982-83)
SoR	The Southern Review (Louisiana), 17,2 (1981)
SoSt	Southern Studies: An Interdisciplinary Journal of the South, 19,4 (1980)
Speculum	Speculum: A Journal of Medieval Studies, 56,1-4 (1981)
SSL	Studies in Scottish Literature, Vols.15,16 (1980-81)
Stand	Stand, 20,2-3;21,1-3:22,1,3;23,1 (1979-82)
Studies	Studies: An Irish Quarterly Review, 68,269/270;69,275/276;70,277-279;71,283 (1979-82)
Style	Style, 16, 2-4;17,1 (1982-83)
TsudaR	Tsuda Review, Nos.24,25 (1979-80)
TWR	The Thomas Wolfe Review, 7,1 (1983)
VisL	Visible Language, 13,1;14,3-4 (1979-80)
WascanaR	Wascana Review, 17,1 (1982)
WCWN	William Carlos Williams Newsletter (now William Carlos Williams Review), 5,1 (1979)
WCWR	William Carlos Williams Review, 6,1-2;7,1-2;8,1 (1980-82)
WHR	Western Humanities Review, 34,4 (1980)
WLWE	World Literature Written in English, 17,2;18,1-2;19,2 (1978-80)
WWR	Walt Whitman Review, 24,1 (1978)

GENERAL

GENERAL I. GENERAL STUDIES

Bibliographies

84-768. Ben-Zvi Linda, et al. *Philosophy as an Art Form,* Style, 16, 2/3, 1982, 274-364. [Annotated bibliography with 628 entries.] J.B.B.

84-769. Bennett, James R., et al. *Stylistics Annual Bibliography: 1979,* Style, 15, 2/3, 1981, 222-319. [Annotated bibliography.] J.B.B.

84-770. Bennett, James R., et al. *Stylistics Annual Bibliography: 1980,* Style, 16, 2/3, 1982, 161-273. [Annotated bibliography with 883 entries.] J.B.B.

84-771. Brown, Fleda Jackson, et al. *Journalism as Art: A Selective Annotated Bibliography,* Style, 16, 4, 1982, 466-87. [Annotated Bibliography.] J.B.B.

84-772. Bigazzi, Carlo. *English Studies in Italy: A Select Bibliography 1979-80,* EM, 28/29, 1979/80, 345-51. The Associazione Italiana di Anglistica, the organization of University Teachers of English in Italy (A.I.A.), has compiled the first sampling of members' articles published since 1971. The 13 period studies and 56 individual authors' studies, editions, and critical monographs reflect the spreading interest in English studies in Italian language periodicals. J.L.B.

84-773. Brüning, Eberhard. *US-amerikanische Literatur in der DDR seit 1965 [U.S. Literature in the G.D.R. since 1965],* ZAA, 28, 4, 1980, 293-319. Much American literature has been published in the G.D.R. as part of the process of the assimilation of the bourgeois cultural heritage by the new Socialist society. There have been three main categories: first, the humanist classics from Cooper to Hemingway, including such progressives as Dreiser, Lewis and Wolfe; second, the socially critical moderns from Bellow to Vonnegut; and third, the proletarian writers, often largely ignored in their own country, such as Victor Jerome and Lars Lawrence. Much Afro-American literature (e.g., James Baldwin, John Oliver Killens) has been pubished, though Science Fiction is likely to appear less frequently, because of its decline into violence and racism. Finally, a considerable amount of poetry has been published while there have been many theater-productions of plays. (In German). D.M.J.

84-774. Dunn, Robert P., and Mildred H. Merz and others (comps.). *Bibliography,* C&L, 32, 1, 1982, 77-95. [This continuing abstract-bibliography records literary works treated in a religious (usually Christian) context, from ancient and medieval to modern times. The present listing covers items 7105 to 7287. See also *AES* items 81-668, 83-1.] J.S.P.

84-775. Jackson, Dennis, et al. *The Style of Political Discourse: Annotated Bibliography II,* Style, 16, 1, 1982, 101-58. [Annotated bibliography updates earlier one in *Style,* 8(Fall 1974).] J.B.B.

Education

84-776. Kuhn, Reinhard. *The Return to Basics in Graduate Studies,* MLS, 9, 1, 1978/79, 5-14. A recent revolution in graduate studies has fragmented their traditional nature and diluted their intellectual content. Several factors are responsible: shrinking budgets, the dropping of requirements in languages and philology, and the ideological disarray of the profession itself. A return to basics in graduate studies is long overdue. Requirements must be made meaningful, one possibility being the construction of a series of core courses designed by language and literature departments. Graduate studies should be integrated with the more advanced junior-senior courses. Graduate departments must return to their chief duty: to train the critical faculties and creative insights of students so as to enable them to live individually fulfilling lives and also make a valuable contribution to society. E.L.S.

84-777. Tischler, Nancy M. *A Community of Scholars--An Impossible Dream?,* C&L, 32, 2, 1983, 11-14. The world of academe today is a jungle, but remembering why we chose it might give us "a real basis for community." Although the manners and style of earlier days have gone, we cherish their zeal for the intellectual and imaginative life, do we not? In this lies hope. J.S.P.

Literary History

84-778. Lesser, Wayne. *The Frustrations and Possibilities of Literary History,* SNovel, 14, 1, 1982, 105-13. (rev.-art.) Literary histories ought to have disciplinary import; they may show connections between books and their authors, how texts reflect their historical world, how books affect readers, or how texts belong to literary historians' history. Michael Davitt Bell's *The Development of American Romance: The Sacrifice of Relation* (Chicago: The Univ. of Chicago Pr., 1981) attempts to show the awareness of "practicality and moral probity" in five 19th-century American romancers but lacks significant specificity. Eric J. Sundquist's *Home as Found: Authority and Genealogy in Nineteenth Century American Literature* (Baltimore: The Johns Hopkins Univ. Pr., 1979) in examining basically the same question uses Freud's paradigm of the family romance to make specific comments relating to the individual, the community, and the art form. L.M.S.

84-779. Tucker, Alan. *History and Harvey Darton,* Signal, 38, 1982, 113-28. The reissue of Harvey Darton's *Children's Books in England* (3rd ed. revised by Brian Alderson, Cambridge Univ. Pr., 1982) is a welcome event. The book is a "classic": humane, informed, and intelligent. Darton was the first to classify and sort children's books from an historical perspective. His generalizations are sound; his details have, in some cases, been superseded by more recent scholarship. Brian Alderson's notes are a useful corrective to Darton, and his judgment is also reliable. Darton's only weakness is his attitude toward popular culture. In fact, popular literature is the voice of time. Voice is the essence of all writing, and the literary voice is a civilizing force. Children's books cultivate the minds of their readers and teach them what it means to be in the world. R.M.

Literary Theory

84-780. Bohn, Willard. *THE POETICS OF INDETERMINANCY: RIMBAUD TO CAGE,* CL, 34, 2, 1982, 181-3. (rev.-art., Marjorie Perloff, Princeton Univ. Pr., 1981). The meaning of indeterminate poetry is found in the creative process itself, "in the immediacy of recorded thought with all its contradictions and inconsistencies." Like existentialists and advocates of the Theater of the Absurd, poets of indeterminancy focus on the present moment and their private world. Given the uncertainty of the modern world, where one cannot trust his own memories, a poet can only voice his own thought in a specific time and location. Since knowledge is limited to immediate personal experience, poets of indeterminacy are preoccupied with process. W.J.S.

84-781. Hunt, Peter. *Criticism and Pseudo-Criticism,* Signal, 34, 1981, 14-21. David Rees's *The Marble in the Water: Essays on Contemporary Writers of Fiction for Children and Young Adults* (Boston, Mass.: The Horn Book, Inc., 1980) is pseudocriticism; it does not take account of important recent developments in criticism: structuralism, reader response, and narrative theory. Instead, it adopts an impressionistic and undisciplined approach to its subject. This is unfortunate since the study of children's books requires critical rigour. Rees's book "seems likely to do more harm than good." R.M.

84-782. Johnston, Robert K. *Interpreting Scripture: Literary Criticism and Evangelical Hermeneutics,* C&L, 32, 1, 1982, 33-47. One may approach a literary work mimetically, autonomistically, expressively, and pragmatically, each form possessing both strengths and weaknesess. Biblical interpretation by evangelicals today must aim for "a principled eclecticism." Despite the dangers of subjectivism, a reader-oriented approach seems best. J.S.P.

84-783. Reed, Walter L. *Deconstruction and Tradition,* SNovel, 14, 4, 1982, 377-83. (rev.-art.) J. Hillis Miller's *Fiction and Repetition: Seven English Novels* (Cambridge: Harvard Univ. Pr., 1982) is an application of deconstruction to the 19th- and 20th-century English novel. [Close reading is used to consider the failure of "determinate 'meaning'" in the novels.] L.M.S.

84-784. Sider, John W. *Nurturing Our Nurse: Literary Scholars and Biblical Exegesis,* C&L, 32, 1, 1982, 15-21. Interpreters of the Biblical parables specifically and of Biblical literature generally need the help literary critics can provide. Rather than more literary theory, Biblical scholars need consideration of such things as "plot, setting, point of view, and diction," which may be more useful to them than literary theories of whatever kind. J.S.P.

Literature and Science

See 84-1025

Literature and Society

84-785. Berner, R. Thomas. *Literary Notions and Utilitarian Reality,* Style, 16, 4, 1982, 452-7. Journalists now incorporate techniques of fiction in their writing, but they can never produce true literature because of the necessity for rooting their writings in fact. J.B.B.

84-786. Huttar, Charles A. *Christian Writers and Pagan Readers: The Poverty of the Secular Imagination,* C&L, 32, 2, 1983, 19-28. Many secular scholars err from lacking accurate knowledge — e.g., of what Christianity is — or from assuming something — e.g., that humankind is soulless. The Christian writer may overcome this mind-block by using fantasy (as did Lewis and Tolkien), by seeming to accept modern dogma, then exposing its inadequacy (as did Eliot in his plays), or by direct explanation. J.S.P.

84-787. Murray, Donald M. *From WHAT to WHY: The Changing Style of Newswriting,* Style, 16, 4, 1982, 448-51. Today's journalism presents topics more subjectively than traditional reporting did. This helps readers understand not only news events but also how events affect them as individuals. J.B.B.

84-788. Sail, Lawrence. *Ancestral Voices,* Stand, 21, 3, 1980, 54-8. Solzhenitsyn's large demands recall Carlyle and Mill. They prompt us to avoid frivolity and absolutism and to redefine Schiller's *Bestimmbarkeit* for the present, enabling poetry and politics to rediscover the common ground of their humanity. J.H.A.

84-789. Williams, Raymond. *Commitment,* Stand, 20, 3, 1979, 8-11. Sartre's view of commitment depends on a bourgeois concept of conscious choice, but we are largely formed before we write. Most contemporary writers defend their threatened subjectivity, but some rise to the challenge of new social circumstances and tackle new forms. J.H.A.

84-790. Zagano, Phyllis. *The Arguments of the Thirties: Of Politics, Journalism and Art,* BForum, 6, 2, 1982, 257-62. Journals in the 1930's had an unprecedented effect on public opinion. J.B.B.

84-791. Zipes, Jack. *Second Thoughts on Socialization through Literature for Children,* L&U, 5, 1981, 19-32. Literature plays an important role in early social development of children. J.B.B.

Psychology

84-792. Voegelin, Eric. *Wisdom and the Magic of the Extreme: A Meditation,* SoR, 17, 2, 1981, 235-87. [1977 Eranos Conference lecture; 1980 Edward Douglas White Lecture on Citizenship, Louisiana State Univ.] Regarding "the structures of existential consciousness," an analysis of the "diseased consciousness" suggests that "activist dreamers" (Marx and other creators of "eristic fantasies") magically deform reality and construct "non-true" utopias. Against such consciousness stands Plato's and the Christian visionaries' existential sense of the "saving Word," expressed "by the complex 'visionary revelation-struggle-salvation,'" which "reveals the in-between state of existence" as "neither transfigured nor untransfigured but ... engaged in a transfiguring movement from imperfection to perfection." Shakespeare illustrates "the balanced mind" capable of analyzing the tension experienced between dream and reality yet not succumbing to "intoxication by the magic of the Word." B.K.H.

Rhetoric

84-793. Young, Richard E. *Arts, Crafts, Gifts and Knacks: Some Disharmonies in the New Rhetoric,* VisL, 14, 4, 1980, 341-50. While "new rhetoricians" react against a 19th-century emphasis on organizations and mechanics instead of the complete writing process, these teachers and scholars do not agree on a description of invention. The "new romanticists," like 19th-century theorists, hold that the act of composing is non-logical and mysterious, but they feel it can be taught through apprentice-master relationships in the classroom. "New classcists," however, stress conscious rational invention through heuristics. Both theories, also frequently in conflict in earlier centuries, perhaps reflect the range of human abilities. K.H.A.

Schools and Creeds

84-794. Eagleton, Terry. *Irony and Commitment,* Stand, 20, 3, 1979, 24-7. All writing is committed, but it is naturally suspicious of privileged signifiers. Brecht shows that revolutionary irony can make comic use of deconstruction for political transformations. J.H.A.

84-795. Lindsay, Jack. *Commitment,* Stand, 21, 1, 1979/80, 38-40. The concept of commitment originated in post-war antifascism with the realisation that political latency no longer sufficed and that the writer must, without serving one party, constantly rediscover his world-view. J.H.A.

84-796. Monroe, W.F. *Jabbing the Sore Spot: "Alienism" and Its Cultural Role,* GaR, 34, 1, 1980, 15-37. Twentieth-century literature has witnessed the rise of the Alienist mode, one which repudiates various rationalist characteristics together with those communal qualities which mark total oral tradition. At one time it denies the "existence of an objective reality" while allowing full rein to the writer's "autonomous expression of the imagination." An analysis of Beckett's *Krapp's Last Tape* and other modern literature shows that, to the Alienists' chagrin, they have attained only liminal — not central — status. Had this mode achieved cultural centrality, literature would likely have suffered a greater trivializing as Alienism protects the artist from the mainstream of human affairs. J.R.K.

Theory of Criticism

84-797. Lawall, Sarah. *CRITICISM IN THE WILDERNESS: THE STUDY OF LITERATURE TODAY,* CL, 34, 2, 1982, 177-81. (rev.-art., Geoffrey H. Hartman, Yale Univ. Pr., 1980). Hartman's book attempts to demonstrate that criticism is a genre, a primary text in itself. Against the tradition that a literary text is "single and knowable," Hartman shifts the focus of criticism to the act of reading, in which the reader becomes the "actual producer of literary experience." For Hartman, criticism becomes an independent mixed genre with its own history and a commingling of analytical and philosophical thinking. His study progresses from an illustration of the act of reading to an explication of the creative process. W.J.S.

84-798. Westbrook, Max. *New Criticism: An Academic Detective Story,* NDQ, 47, 2, 1979, 47-9. New Criticism is not dead as some modern critical theorists claim; it is, however, widely misunderstood and, hence, misrepresented. P.S.V.

See also 84-938

Women's Studies

See 84-812, 84-1119

Writing

84-799. Gardner, John. *Do You Have What It Takes to Become a Novelist?,* Esquire, 99, 4, 1983, 77-80. A compulsion to write and a psychological trauma from childhood help one to become a good novelist, but writing a novel is hard: one must not lose focus or become so familiar with one's characters that he is bored by them; structure may also be a problem. At his best, a novelist convinces his readers that he has "authority," and for really good work, he needs inspiration too. The would-be novelist should look for skill with words and possess an accurate and fresh vision. J.S.P.

84-800. Standen, Michael. *The Invisible Guild,* Stand, 20, 3, 1979, 45-8. With a commitment to his material similar to the teacher's, but less directive, the writer refracts true communication to his reader without categorising him, creating and transmuting essential culture. J.H.A.

GENERAL II. BIBLIOGRAPHY

History of Printing and Publishing

84-801. Natov, Roni, and Geraldine De Luca. *Children's Book Publishing: An Interview with George Nicholson,* L&U, 5, 1981, 89-107. [Nicholson talks about children's authors and publishing, as well as about his own experiences.] J.B.B.

GENERAL III. LANGUAGE

History

84-802. Junker, Howard. *As We Used to Say in the '50's,* Esquire, 99, 6, 1983, 179-81. Some 1950's language can charm a decade later, so far back it seems. It involves jargon derived from advertising, euphemisms, and neologisms (e.g., "Sputnik," "beatnik"). Language was often used to conceal what was meant; sarcasm and innuendo were basic; acceptable variants of unacceptable words were developed, sick jokes used the unmentionable, and the unprintable (e.g., *Lady Chatterley's Lover)* reached drugstore and supermarket shelves. "Culture still enjoyed a literary base"; novels were still important. [Examples of attitudes, actions, and language are given.] (Article reprinted from *Esquire* for Aug., 1969 under the title *As They Used to Say in the 1950's...).* J.S.P.

Linguistics

84-803. Svoboda, Aleš, et al. *The Ordered-triple Theory of Language: Parts I and II,* BSE, 12/13, 1976-79, 159-86; 119-65. Three components of semiotics — syntactics, semantics, and pragmatics --are the basis for generating and analyzing expressions of natural language. [In Part I, the authors elaborate their system; in Part II, they test a computer program of syntactic analysis compatible with their and other systems of semantic and pragmatic analyses.] J.L.B.

GENERAL IV. THEMES AND TYPES

Children's Literature

84-804. Cech, John. *Great Expectations: Children's Literature Criticism in the Year of the Child,* L&U, 5, 1981, 52-8. The Year of the Child, an event with great potential, turned into merely publicity, but parents, educators, critics, etc. could transfrom it "into a fresh beginning — for our children, their books, and our common future." J.B.B.

84-805. Hunt, Peter. *A Fine Scepticism: Academics, Children and Books,* Signal, 36, 1981, 175-81. (rev.-art., Neil Philip, *A Fine Anger: A Critical Introduction to the Work of Alan Garner* (London: Collins, 1981), and Nicholas Tucker, *The Child and the Book: A Psychological and Literary Exploration* (Cambridge Univ. Pr., 1981).) The academic study of children's books is necessary, but still finding its way. These two books have shortcomings, but it is good, nevertheless, to have them. R.M.

84-806. Sarland, Charles. *False Premises,* Signal, 37, 1982, 11-20. Fred Inglis's *The Promise of Happiness: Value and Meaning in Children's Fiction* (Cambridge Univ. Pr., 1981) is a Leavisite investigation of children's books, and as such its moral argument, based on an old-fashioned value system, is weak. More attention must be paid to the reader's psychology and to the text; less attention to the social and cultural determinants of the reader and the book. Brief analyses are offered of Lewis Carroll's *Alice* books, Grahame's *Wind in the Willows,* and work by Kipling, Ransome, and Joan Aiken. R.M.

84-807. Wigntoff, Sharon. *Junior Fiction: A Feminist Critique,* L&U, 5, 1981, 4-18. A study of junior fiction — using criteria such as positive projection of parental image, particularly that of mothers; realistic portrayal of parents' work; realistic image of interaction by persons of various races --resulted in a critical bibliography. J.B.B.

84-808. Zanderer, Leo. *Evaluating Contemporary Children's Biography: Imaginative Reconstruction and Its Discontents,* L&U, 5, 1981, 33-51. Neither biography nor children's literature has a well-developed methodology for evaluation. One starting point for this development challenges the acts and thoughts of people from an ethical standpoint and looks at history from a modern perspective. J.B.B.

See also 84-779, 84-781, 84-791, 84-801, 84-821, 84-1118, 84-1164, 84-1446

Drama

84-809. Sacksteder, William. *Kerr's Logic for Tragedy and Comedy,* WHR, 34, 4, 1980, 392-413. (rev.-art., Walter Kerr, *Tragedy and Comedy,* Simon and Schuster, 1967). All drama contains a contest of forces, sacrifice, and transformation. The exploration of human freedom to act produces the dramatic form of tragedy, while dramatization of the limitations to that freedom results in comedy. The tragic hero pursues a goal to its limit, an action which engages the admiration of his audience. Although the tragic quest entails suffering, realization and affirmation are necessary to the action. The comic protagonist, subject to hindrances, is prevented from choosing, but discovers compromise, adroitness in evasive action, and the creation of fantasy. While tragedy emphasizes human aspirations, comedy focuses on the drag holding humans back. W.J.S.

Fantasy

84-810. Philip, Neil. *Fantasy: Double Cream or Instant Whip?,* Signal, 35, 1981, 82-90. Fantasy, by exploring the familiar through the 'other', examines deep emotions; it can, however, also be a device for avoiding such an examination. Susan Cooper's fantasy quintet "The Dark is Rising" does not deserve its high reputation since its symbolic content is not organic with its characters and incidents. Only in *The Dark is Rising,* the second of the five books, does the fantasy element inform the emotional content. "The Dark is Rising" can match neither L.M. Boston's Green Knowe books nor Masefield's magic fiction. R.M.

Fiction

84-811. Green, Martin. *Homosexuality in Literature,* Salmagundi, 58/59, 1982, 393-405. Homosexuality and homoeroticism are aspects of the domestic novel used to partially explain various issues in a novel. Authors of books such as *Robinson Crusoe, Sebastopol, War and Peace, Put Out More Flags, Les Mots,* and others use certain characters to illuminate the "nature of sexuality and the nature of literature." Understanding these characters, and their authors, initiates readers' understanding of homosexuality in literature. L.B.

84-812. Hoffmann, C.G., and A.C. Hoffmann. *Re-Echoes of the Jazz Age: Archetypal Women in the Novels of 1922,* JML, 7, 1, 1979, 62-86. The year 1922 produced many significant novels by a younger generation (Joyce, Woolf, Lawrence, Fitzgerald, and West) and an older one (Wells, Cather, Wharton, Bennett, and Sinclair). Both generations incorporate the archetypal role of woman as "love goddess or mother image." The older novelists combine an idea of the moral reality of myths with realistic narrative; the younger ones see myth as part of the essence of a cyclical reality. J.M.B.

84-813. Richter, David H. *Closure and the Critics,* MP, 80, 3, 1983, 287-92. (rev.-art., D.A. Miller, *Narrative and Its Discontents: Problems of Closure in the Traditional Novel,* Princeton, N.J.: Princeton Univ. Pr., 1981; Marianna Torgovnick, *Closure in the Novel,* Princeton, N.J.: Princeton Univ. Pr., 1981). Regarding closure in the novel, some critical theorists in recent decades have preferred open form for its fidelity to actual human experience, while others have preferred closed form for its capacity to shape the troublesome shapelessness of experience. Miller's book opts for open form, arguing that the "closures of traditional nineteenth-century novels are too cheaply won." Torgovnick prefers closed form, categorizing endings of novels as "circular," "parallel," and "tangential," as "overview[s]," or "closeup[s]," as "complementary" (when their values are shared by their readers) or as "incongruent" (when no such sharing occurs). F.M.

84-814. Thompson, Susan. *Images of Adolescence: Part I,* Signal, 34, 1981, 37-59. A new genre of fiction, the teenage novel, attempts to convey the confusion and changes of adolescent life. Certain themes recur: alienation from, yet reliance on, adults. self-doubt coupled with intense self-interest, and, most especially, sexual and emotional bewilderment. Few books handle this theme with complete success; most offer one-dimensional characters and didactic intentions instead of an investigation of complex emotions. Rarely do teenage novels set aside the sensational, as does Ursula Le Guin's *A Very Long Way From Anywhere Else,* in favour of the intellectual. Sex appears with clinical direction in Judy Blume's *Forever,* with tact and intelligence in Aidan Chamber's *Breaktime.* R.M.

84-815. Thompson, Susan. *Images of Adolescence: Part II,* Signal, 35, 1981, 108-25. The search for identity is a prominent theme in the teenage novel. Parents and peers contribute to a teenager's sense of identity. In much fiction for adolescents, adults are portrayed negatively and peer group pressure is depressingly strong, as in Paul Zindel's *Pardon Me, You're Stepping on My Eyeball* and Robert Cormier's *The Chocolate War.* Fiction can have a powerful effect on a reader and teenage fiction can stimulate positive development in the adolescent. R.M.

84-816. Westbrook, Max. *Story Telling as a Way of Thinking,* NDQ, 47, 2, 1979, 27-40. A story can be a way of thinking because it provides relief from the tyranny of time, and because it acts out what our consciousness does not or will not see. Moreover, the need for balance is necessary to the insights made by a story; the way one understands it is to listen subjectively before using other approaches for interpretation. P.S.V.

84-817. Wilson, Anne. *Magical Thought in Story,* Signal, 36, 1981, 138-51. Magical thought differs from imaginative and rational thought in that it is not directed at the external world; it is the unconscious working of fear and desire. Magical thought is most evident in traditional tales; the protagonist in these tales is the teller and the reader, and all the other characters are part of him. "The Golden Bird", a Brothers Grimm story, provides an excellent example of magical thought, being a ritual enactment of self-punishment and confession. Daphne du Maurier's *Rebecca* is a novel that combines magical thought with a rational treatment of outer reality. The deep structure of the novel has the heroine seeking to exorcise, through "magical ritual", the ghostly presence of Rebecca. R.M.

See also 84-781, 84-799.

Folklore

84-818. Sasaki, Miyoko, and Heinz Morioka. *Migration of a Popular Tale: Frozen Words,* TsudaR, 25, 1980, 45-83. Originating in 4th century Thrace, the tale of the frozen words passed down through liteary history in varied forms. [Authors such as Plutarch, Mandeville, Munchhausen and Rabelais made use of it.] From Europe to America to Japan, the story remains alive to the present. J.P.A.S.

Humour and Satire

84-819. Clark, John R., and Anna Lydia Motto. *Menippeans & Their Satire: Concerning Monstrous Learned Old Dogs and Hippocentaurs,* ScSat, 6, 3/4, 1980, 35-46. (rev.-art., Eugene P. Kirk, *Menippean Satire: An annotated Catalogue of Texts and Criticism,* Garland Publishing, 1980). Kirk's bibliography testifies to the vitality of the Menippean tradition over 25 centuries. It should spark further activity and serve as an essential scholarly tool. Certain limitations perhaps reflect the definitional problem resulting from the loss of the seminal writings. Though hardly a defining element, adoxography receives extensive treatment. Furthermore, Kirk chooses a terminal date (1960) for primary works that excludes significant later figures. The text does not include what is known about Cynic forms, thought they share with the narrower genre such features as a readiness to violate categories, intellectual and literary. This unique bibliography merits an expanded second edition. R.P.K.

84-820. Test, George. *The Satirists and Satan,* ScSat, 5, 3/4, 1979, 3-11. From the late Middle Ages to the present, satirists have used the devil to further their attacks upon the demonic. The devil's guises are many in satiric literature. He may appear as a mere device or a developed character, as trickster, tempter, satirist, or victim of corrupt humanity. Yet the devil's metaphoric function and satiric utility as the norm of evil have remained constant. If anything, modern satirists treat him more seriously than those earler writers whose faith prompted them to mock the devil. R.P.K.

Myth

84-821. Westall, Robert. *The Hunt For Evil,* Signal, 34, 1981, 3-13. One contemporary manifestation of myth is the hunt for evil. Evil in recent works for children is, more often than not, without motivation and humanity; it is "reasonless". Children receive an unrealistic view of the world in such works, and the presentation of the alien as black is potentially racist. Tolkien's *Lord of the Rings* presents the unsavoury polarization of good and evil, and Tolkien handles the "shadow" motif less satisfactorily than does the psychologist, Carl Jung. A more positive presentation of evil is present in Ed McBain's *He Who Hesitates.* R.M.

Poetry

84-822. Bly, Robert. *The Two Stages of an Artist's Life,* GaR, 34, 1, 1980, 105-9. Introspection followed by outward observation must take place before the poet is ready to create. Once complete, this process yields such fully realized works as Rilke's "seeing" poems and Ponge's "object" poems. J.R.K.

84-823. Byers, Prudence P. *The Auditory Reality of the Verse Line,* Style, 17, 1, 1983, 27-36. A spectrographic and statistical study of 18 readings of an experimental poem showed that in almost no cases did the line-end itself have an auditory significance. J.B.B.

84-824. Conquest, Robert. *With Passion and Reserve,* Stand, 20, 3, 1979, 32-5. Poets should recognise that political attitudes are determined by temperament rather than argument and, since their political record is generally deplorable, should exercise skeptical self-restraint. J.H.A.

84-825. Korg, Jacob. *Ritual and Experiment in Modern Poetry,* JML, 7, 1, 1979, 127-46. Ritual helps modern poets find that reality which cannot be experienced in ordinary events. Experiment shows that reality is best understood through experience of the uniqueness of certain situations. The juxtaposition of ritual and experiment, as evidenced in the work of Williams, Pound, Stevens, Eliot, and others, is an effort to bring together two diametrically opposed segments of modern consciousness. J.M.B.

84-826. Lehman, David. *Poetry, Verse and Prose: The End of the Line,* Shenandoah, 33, 2, 1982, 73-93. Attracted to prose's unique effects, modern poets blur the line separating "prose" from "poetry" — semantically loaded terms whose evaluative and descriptive senses often conflict, making pat distinctions difficult (see Richards, Eliot, Barfield, Trilling). As Christopher Ricks notes, poetry works "in lines" (not sentences), manipulating "the space between and around the lines" to control reader response, hence pacing, sound, sense. Prose "runs to the end of the page," foregoes "the superimposition of line-structure," exploiting "transition, juxtaposition, and transformation [instead] of division and disjunction." Passages from Milton, Eliot, Wordsworth, Williams, Auden, Trilling, Kafka, and Ashbery illustrate these differences. B.K.H.

84-827. Warren, Eugene. *Speaking to Others: Christian Poet and Audience,* C&L, 32, 2, 1983, 15-18. People write poetry for three reasons: self-expression, pleasure in form, and desire to speak; for the Christian poet, the last of these is likely to be the strongest. Form, however, provides meaning, something the unsophisticated reader may not realize. For the Christian reader, the Christian poet must make the familiar seem new; for the non-Christian, he must make the unfamiliar "clear and compelling." Witnessing as a Christian poet requires us to delight in the potential of language and find rhythms, sounds, and images that will convey our message well. J.S.P.

See also 84-1174

BRITAIN

BRITAIN III. LANGUAGE

History

84-828. Caluwé-Dor, Juliette de. *Divergence lexicale entre le KATHERINE GROUPE et l'ANCRENE RIWLE: Valeur statistique des premières attestations de mots d'origine française en anglais [The Lexical Divergence between the KATHERINE GROUP and the ANCRENE RIWLE: a Statistical Survey of the First Appearance in English of Words of French Origin],* EA, 30, 4, 1977, 463-72. Though the *Ancrene Riwle* (Corpus Christi Cambridge MS 402) and the *Katherine Group* (Bodley MS 34) are written in the same dialect, a comparison of the verbs used in each (the verb being chosen as the most conservative part of speech) shows a clear difference between them: only the *Ancrene Riwle* contains a large number of words of French origin (many appearing in English for the first time), implying that here the language is in a later stage of formation than in the *Katherine Group.* D.M.J.

84-829. Smith, Merete. *Literary Loanwords from Old French in the THE ROMAUNT OF THE ROSE: a Note,* ChauR, 17, 1, 1982, 89-93. It is commonly held that a large number of O.F. loanwords in M.E. were literary borrowings. However, a study of a restricted group (designating articles of dress and fabric) shows that most such words were current before the influential translation of the *Roman de la Rose* and several others were nonce-words which did not gain currency. Further study of French-influenced works by Gower, Chaucer, and others should be undertaken to investigate this phenomenon. T.W.R.

See also 84-837, 84-853

BRITAIN V. MEDIAEVAL

a. Old English

Beowulf

84-830. Horowitz, Sylvia Huntley. *The Ravens in BEOWULF,* JEGP, 80, 4, 1981, 502-11. Contrary to the general impression, the raven referred to in *Beowulf* l. 1801 is not intended as a good omen. Seen in the context of the other references, including the raven-compounds found in proper names, it is rather the traditional symbol of death introduced at the hero's most triumphal moment. T.A.S.

Old English Poetry

84-831. Frantzen, Allen J. *The Body in SOUL AND BODY I,* ChauR, 17, 1, 1982, 76-88. The O.E. poem has been dismissed as minor because of its naive theology and its bad taste in representing the decay of the body. Anglo-Saxon pastoral tradition provides examples of the theological system in which the poem works (the soul is seen as ''inferior'' to the body in the sense that the latter must undergo penance) and the vivid description of the body's sufferings are images of the sufferings of the damned at Judgment. The poem emerges as a better piece of work, though still not ''major,'' perhaps. T.W.R.

84-832. Hansen, Elaine Tuttle. *PRECEPTS: An Old English Instruction,* Speculum, 56, 1, 1981, 1-16. The 94-line poem from the Exeter Book gives a father's tutelage of his son on ten occasions. Often dismissed as unimportant, it should be considered as belonging to a broad genre which can be called ''instruction literature.'' Not considering the poem in this light has caused scholars to overlook its merits. The poem, properly seen in the context of its time, takes on added values, not seen if interpreted from a modern viewpoint. A.I.D.

84-833. Hill, Thomas D. *Invocation of the Trinity and the Tradition of the Lorica in Old English Poetry,* Speculum, 56, 2, 1981, 259-67. In *Judith* a prayer to the Trinity seems anachronistic because of the *OT* background for the poem. Such references are also very rare in OE poetry in comparison with the number which occur in ME poems. The appeal, in times of danger, occurs traditionally in the Celtic ''lorica'', a type of litany. This intermixture of influences argues for a synthesis of styles which, before this, was not held to be true. A.I.D.

84-834. Wentersdorf, Karl P. *The Situation of the Narrator in the Old English WIFE'S LAMENT,* Speculum, 56, 3, 1981, 492-516. Frequent controversy has arisen in the past over the gender of the narrator in this elegiac monologue, and, recently, over how many human subjects were intended as recipients of this verbal outburst. The most sound interpretation gives a woman as narrator, speaking about a husband, recalling a series of past events. The poem, when interpreted linguistically, shows a passionate narrator expressing deep emotion with courage. A.I.D.

Old English Prose

84-835. Arngart, Olof. *The Durham Proverbs,* Speculum, 56, 2, 1981, 288-300. The collection of proverbs (Durham Cathedral MS B.III.32) seem transitional in that some have Anglo-Saxon origins, while others resemble ME verses. All appear together with Latin versions. Likely these proverbs were circulated widely, for this ms seems to have been one in a line of progenitors which served as copy-text for other collections. There is little consistency in style and no reason discernible in the order of arrangement of the items. A.I.D.

Old English General

84-836. Bzdyl, Donald G. *Prayer in Old English Narratives,* MAe, 51, 2, 1982, 135-51. Little critical attention has been paid the prayers which occur within numerous Old English prose and verse narratives, both religious and secular. These narrative prayers generally conform to the standard invocation-comment-petition structure of Anglo-Latin devotional prayer. O.E. authors might exaggerate one or another aspect of the prayer to reveal specific details of character, and prayers often provided explicit self-characterization. Narrative prayers could also be a unifying device; they might be used to heighten dramatic tension; they might serve didactic functions. Examining individual narrative prayers in the context of the O.E. devotional tradition will lead to more accurate interpretation of the works in which they occur. L.L.

84-837. Nicholson, Peter. *The Old English Rune for S,* JEGP, 81, 3, 1982, 313-19. On the two occasions when the s-rune actually appears in O.E. literary works, translating it as *segl* (sail) rather than the customary *sigel* (sun) produces a meaning far more appropriate to the context. T.A.S.

b. Middle English

John Audley

84-838. Bennett, Michael. *John Audley: Some New Evidence on His Life and Work,* ChauR, 16, 4, 1982, 344-55. It has been assumed that Audley, a writer of pious ME verse, was a rural priest. New evidence indicates that he was a member of the party of Lord Lestrange when the latter committed an assault in a London church. Audley's implication in this crime may be the cause of his later poetry of confession. That he was at home both in London and the West Midlands suggests that critics need to re-evaluate the roles of provincial poets like the authors of *Piers Plowman* and *Sir Gawain and the Green Knight* and "the remarkable cohesiveness of the upper echelons of English society" and its mobility in the 14th and 15th centuries. T.W.R.

Geoffrey Chaucer

84-839. Brosnahan, Leger. *The Authenticity of "and preestes thre",* ChauR, 16, 4, 1982, 293-310. Despite the textual authority of the half line (A 164, *General Prologue* of *The Canterbury Tales),* "and preestes thre," arguments from an analysis of Chaucer's practice in the portrayal of other pilgrims suggest that the words should be suppressed in a modern edition. There were probably missing lines which included, among other material, a portrait of the Second Nun, symmetrical with other portraits in the *Canterbury Tales.* T.W.R.

84-840. Campbell, Jackson J. *The Canon's Yeoman as Imperfect Paradigm,* ChauR, 17, 2, 1982, 171-81. Chaucer introduces the new pilgrim, the Canon's Yeoman, in order that his confession may form an imperfect paradigm of repentance, as prelude to the more successful portrayal of this concomitant of pilgrimage which we find in the *Parson's Tale.* T.W.R.

84-841. Davis, R. Evan. *The Pendant in the Chaucer Portraits,* ChauR, 17, 2, 1982, 193-5. The pendant is usually conjectured to be a "penner," a pen-case, emblematic of the poet's profession. However, it is more likely to be an ampulla, a lead vial supposedly containing blood from the martyr St. Thomas of Canterbury. T.W.R.

84-842. Frese, Dolores Warwick,. *The NUN'S PRIEST'S TALE: Chaucer's Identified Masterpiece?,* ChauR, 16, 4, 1982, 330-43. Following medieval rhetorical tradition, as it was practiced by poets like Machaut and Froissart, Chaucer has hidden his own name in the tale, in anagrammatic fashion: *Ge* (for Geffrey, Chaucer's spelling of his own name) plus *Chauntecler* results in "gentele Chaucer." Furthermore, the animals' names in the tale may be those of real persons (e.g., the dogs Gerland and Colle represent John of Garland and Mino da Colle, a 13th-century rhetorician). T.W.R.

84-843. Gaylord, Alan T. *The Moment of SIR THOPAS: Towards a New Look at Chaucer's Language,* ChauR, 16, 4, 1982, 311-29. Readers have been too ready to dismiss *Thopas* as a parody of popular romances. Chaucer's achievement is something much more subtle than that: he invents his own English, his own literary idiolect, and then goes on not merely to parody the romances but the fancies and temptations of his own practice. T.W.R.

84-844. Kirby, Thomas A. *Chaucer Research, 1981. Report No. 42,* ChauR, 16, 4, 1982, 356-77. [A review of current research, completed projects, publications, and desiderata.] T.W.R.

84-845. Leicester, H. Marshall, Jr. *"No Vileyns Word": Social Context and Performance in Chaucer's FRIAR'S TALE,* ChauR, 17, 1, 1982, 21-39. The description of the Friar, the tone of his remarks and his tale, and the response of the Summoner, are couched in ambiguities. These are clarified if we are aware of the implicit context in which the Friar operates: there is a social hierarchy, based on ecclesiastical hierarchy, which assumes that friars are superior to summoners. Actually the Friar betrays a lack of confidence in himself and in the reception of his tale, despite this built-in context. T.W.R.

84-846. Leitch, L.M. *Sentence and Solaas: The Function of the Hosts in the CANTERBURY TALES,* ChauR, 17, 1, 1982, 5-20. Harry Bailly acts as critic and leader as the reader moves through the tales of morality and entertainment. Other pilgrims on the journey share his function (his primary aesthetic criterion is the satisfaction of the audience) and eventually his role is taken over by the Parson. T.W.R.

84-847. Maltman, Sister Nicholas, O.P. *The Divine Granary, or the End of the Prioress's "Greyn",* ChauR, 17, 2, 1982, 163-70. Though earlier scholarship has recognized the importance of the Feast of the Holy Innocents in the *Prioress's Tale,* a reading of the entire Mass as it occurs in the Sarum Use suggests that the "greyn" in the tale is not a mere prop but a symbol of rich liturgical resonances. It represents the separation of the soul from the body and thus is appropriate to the young martyr in the tale. Further, Holy Innocents was associated with the Feast of St. Thomas of Canterbury, though Chaucer appropriately does not mention this saint here, in a tale that focuses upon a boy martyr. T.W.R.

84-848. Miller, Jacqueline T. *The Writing on the Wall: Authority and Authorship in Chaucer's HOUSE OF FAME,* ChauR, 17, 2, 1982, 95-115. A focus upon Book 1 of this dream-poem shows the poet moving among several attitudes toward authority: they include meek acceptance and assertion of the author's independence of it. At the end of the poem, the silence which greets the man of great authority suggests alternatively his failure to assert authority and, at the same time, the possibility that he might exercise total authority. T.W.R.

84-849. Noll, Dolores L. *The Serpent and the Sting in the PARDONER'S PROLOGUE,* ChauR, 17, 2, 1982, 159-62. The allusions to serpent and sting intensify the irony of the Pardoner's posture as preacher. The imagery is further complicated and intensified by natural associations readers make with the Pauline passage on the sting of death. Though, properly, Chaucer does not tell us if the Pardoner can be saved by the divine love to which he alludes, there is perhaps some hope in the fact that his serpent's tongue is stilled and that he gives the kiss of peace at the end of his narrative. T.W.R.

84-850. Oruch, Jack B. *St. Valentine, Chaucer, and Spring in February,* Speculum, 56, 3, 1981, 534-65. Chaucer's works mentioning St. Valentine stand out sharply from those about the saint by contemporaries. More than 30 people named Valentine or Valentina were martyred in Rome, but, of these, two men especially are noted, both having been beheaded on February 14. Chaucer certainly knew of these two saints' lives, but neither saint is closely associated with lovers or Spring. However, in England February was cited as the beginning of Spring because of changes in the calendar. Also in European romance a Valentine appears who is also a lover, but sainthood was conferred on him only after Chaucer's time. Strong likelihood then exists that Chaucer should be credited with linking St. Valentine with Spring, flowers, lovers and birds. A.I.D.

84-851. Rhodes, James F. *Motivation in Chaucer's PARDONER'S TALE: Winner Take Mothing,* ChauR, 17, 1, 1982, 40-61. Readers are too ready to accept the Pardoner at his own evaluation, a thoroughly corrupt and evil force. The complex relationship of Pardoner, audiences (his imaginary Sunday audience for his sermon; the pilgrims who listen to both his sermon and tale), and the Host reveal a character who simultaneously believes in the efficacy of pardon and the foolishness of those who believe in it. When he has completed his confession and tale, the pilgrims laugh at him rather than being outraged, and he accepts their continued company, together with the kiss of peace. There are parallels between his *Prologue* and *Tale* and those of the Wife of Bath; further, there are parallels between the Pardoner and the Old Man in his tale. T.W.R.

84-852. Sadlek, Gregory M. *To Wait or to Act? TROILUS II, 954,* ChauR, 17, 1, 1982, 62-4. In *Troilus and Criseyde,* Pandarus tells Troilus, "don thyn hood," which has usually been interpreted to mean "put on your hat," signifying that the prince should delay action. But *hood* had a secondary meaning of warrior's helmet, and the sense of "prepare yourself for battle" is more appropriate to this situation. T.W.R.

84-853. Schäfer, Jürgen. *Chaucer in Shakespeare's Dictionaries: The Beginning,* ChauR, 17, 2, 1982, 182-92. Speght's edition of Chaucer (1602) included an extensive glossary of "hard words." Later lexicographers, including the editors of the *OED,* have missed the fact that Jacobean dictionaries of such words borrowed extensively from Speght — entries, etymological conjectures, and definitions. Furthermore, these later dictionaries were inconsistent in their labelling of words to indicate that they were archaic in the 17th century. T.W.R.

84-854. Stevens, Martin, and Kathleen Fahey. *Substance, Accident, and Transformations: A Reading of the PARDONER'S TALE*, ChauR, 17, 2, 1982, 142-58. Too often readers make the mistake of imagining the Pardoner to be a real person. He is of course Chaucer's fiction and the poet shows his mastery of narrative in combining the *Prologue* and the *Tale*, underscoring the unity of the two by iterative imagery, especially of transformations, eating and drinking, and decomposition. The narrator tells a tale about himself and his doom. It is a parody of the larger pilgrimage in which the pilgrims are engaged. T.W.R.

84-855. Stokes, M. *The Moon in Leo in Book V of TROILUS AND CRISEYDE*, ChauR, 17, 2, 1982, 116-29. In this last book, Chaucer uses a number of devices inexorably to distance the reader from the personages of the poem. He suggests astral influence which brings about the inevitable movement of joy-to-sorrow in love. The moon leaving Leo does not have technical astrological significance, but its symbolism is nonetheless appropriate: the fickle Criseyde (the moon) leaves the courageous and heroic Troilus (the lion). T.W.R.

84-856. Taylor, Paul B. *The Alchemy of Spring in Chaucer's GENERAL PROLOGUE*, ChauR, 17, 1, 1982, 1-4. *Zephirus* and *licour* are not merely stylistic adornment but referential as well. The words evoke alchemical change and purification, themes which run through many of the tales and conclude the collection in the *Parson's Tale* with spiritual rebirth. T.W.R.

84-857. Taylor, Paul Beekman. *Peynted Confessiouns: Boccaccio and Chaucer*, CL, 34, 2, 1982, 116-29. Chaucer's Pardoner claims that the power of words can clothe an evil intent in a moral guise and even serve a moral end. Boccaccio's Ciappelloto in the first tale of the *Decameron* served as a model for Chaucer's Pardoner in that both characters mock the substance of language by separating its intent from its effect. Both writers focus on audience reception rather than moral substance as the means for determining merit. But their views of audience differ, for while Boccaccio portrays several specific audiences, their perspectives, and their respective interpretations of Ciappelloto's tale, Chaucer in his creation of several distinct audiences, leaves judgment of the Pardoner to his readers. W.J.S.

84-858. Wurtele, Douglas. *Some Uses of Physiognomical Lore in Chaucer's CANTERBURY TALES*, ChauR, 17, 2, 1982, 130-41. W.C. Curry's *Chaucer and the Mediaeval Sciences*, 2nd ed. (N.Y.: Barnes and Noble, 1960) has been accepted as the authority on the poet's use of physiognomy. Two more recent developments in Chaucer scholarship suggest that a reassessment is in order: first, the recognition of the poet's complex irony and his assumption of a persona different from that of the poet Chaucer; and, second, the publication of M.A. Manzalaoui, ed., *Secreta Secretorum: Nine English Versions* EETS 276 (Oxford: Oxford Univ. Pr., 1977). Whether Chaucer himself believed in the lore, or whether his audience did, he uses details especially in the *General Prologue* and more particularly for the Miller, Reeve, and Pardoner. T.W.R.

William Dunbar

84-859. Pearcy, Roy J. *[Dunbar's TRETIS OF THE TUA MARIIT WEMEN AND THE WEDO]*, SSL, 16, 1981, 235-9. A close parallel to the widow's promiscuity in lines 487-96 of Dunbar's *Tretis* exists in a more formal *tourneyamen* by Provençal poet Savari de Mauléon (d. c.1231). Dunbar may have known this through oral transmission and may have coloured it with grotesque physicality for mock-romance purposes. J.H.A.

84-860. Roth, Elizabeth. *Criticism and Taste: Readings of Dunbar's TRETIS*, ScLJ, Suppl., no. 15, 1981, 57-90. [An account, with extracts, of criticism of *The Tretis of the Twa Mariit Wemen and the Wedo* from 1786 to 1979.] J.H.A.

Robert Henryson

84-861. Scheps, Walter. *A Climatological Reading of Henryson's TESTAMENT OF CRESSEID*, SSL, 15, 1980, 80-7. *The Testament of Cresseid* is a Scottish reply to an English poem. Its cold northern setting suits a tragedy opposed to Chaucer's comedy. J.H.A.

84-862. Schrader, Richard J. *Some Backgrounds of Henryson,* SSL, 15, 1980, 124-38. Recent studies have not exhausted evidence of Henryson's wide reading. Additional sources and analogues can be adduced for *The Confession of the Fox, The Preaching of the Swallow, The Lion and the Mouse, The Frog and the Mouse,* and *Robene and Makyne.* Henryson's imposed allegory should be considered in relation to such material. J.H.A.

84-863. Schweitzer, Edward C. *The Allegory of Robert Henryson's THE BLUDY SERK,* SSL, 15, 1980, 165-74. *The Bludy Serk* differs from its analogues not theologically but in literary effectiveness. It simplifies the story in ballad fashion and blends story and *moralitas* so that orthodox doctrine appears not so much imposed as discovered. J.H.A.

James I, King of Scotland

84-864. Carretta, Vincent. *THE KINGIS QUAIR and THE CONSOLATION OF PHILOSOPHY,* SSL, 16, 1981, 14-28. The author of *The Kingis Quair* discredits his narrator-persona's reliability by using Boethius's *Consolation* as moral touchstone. The narrator's errors and worldliness, often humorously presented to maintain distance, make him an earthly rather than a spiritual lover and consequently the slave of Fortune. J.H.A.

William Langland

84-865. Harwood, Britton J. *Langland's KYNDE KNOWYNG and the Quest for Christ,* MP, 80, 3, 1983, 242-55. Will's request in l.81 of *Piers Plowman,* "...Kenne my kyndely on crist to bileue," is a request for a "kynde knowyng" of Christ: he wishes to know Christ so that he may become good. By "kynde knowyng" Langland appears to have meant what Ockham, in his *Ordinatio,* called "intuitive cognition" *(notitia intuitiva),* a faculty for knowing whether a thing exists or does not exist. F.M.

84-866. Tavormina, M. Teresa. *"Bothe two ben gode": Marriage and Virginity in PIERS PLOWMAN C. 18.68-100,* JEGP, 81, 3, 1982, 320-30. As in other instances when the B-text of *Piers Plowman* seems expanded to clarify a distinction, this passage (C 18.68-100) continues the emphasis on the active life, without even denying that virginity is superior to marriage. The phrase "furste fruyte" refers to the historical priority of the marriage sacrament, and the context ambiguously asserts that "virginity should honor matrimony." The speaker seems uninterested in explaining the three-fold classification, since he almost ignores the third group, "widowhood." T.A.S.

John Lydgate

84-867. Gibson, Gail McMurray. *Bury St. Edmunds, Lydgate, and the N-TOWN CYCLE,* Speculum, 56, 1, 1981, 57-90. Since Cotton's librarian wrote an enigmatic note on the ms of these plays, alluding to Coventry, the provenance of these plays has been questioned. Certainly they seem to have no affinities with Coventry and with other plays associated with that place, nor does Lincoln seem likely. It seems more definite that the place of origin of the cycle was Bury St. Edmunds and also probable that, for at least part of the material, its author was Lydgate, the poet-monk. A.I.D.

Pearl Poet

84-868. Levine, Robert. *Aspects of Grotesque Realism in SIR GAWAIN AND THE GREEN KNIGHT,* ChauR, 17, 1, 1982, 64-75. If one judges the romance according to exclusive ideas of genre, the grotesque comedy seems excessive and out of place. A comparison with a Latin *comedia* like the 12th-century *Miles Gloriosus* shows that analogues provide not only motifs but tone as well, since the Latin composition includes grotesque combinations of food, sex, and money, together with an exchange pact like that in *Gawain.* Medieval readers and listeners enjoyed such confusions of traditional genres. T.W.R.

84-869. Russell, J. Stephen. *PEARL's "Courtesy": A Critique of Eschatology,* Rena, 35, 3, 1983, 183-95. A proper understanding of *Pearl* should occupy a position somewhere between A.C. Spearing's and Louis Blenker's. Spearing *(The Gawain-Poet: A Critical Study;* Cambridge Univ. Pr., 1970) sees *Pearl* as profoundly and radically developmental, with the image of the pearl as the emblem of a movement from elegy to Christian didacticism. Blenker ("The Theological Structure of Pearl," *Traditio,* 24 (1968), 43-75) thinks *Pearl* moves from the personal and human to the eschatological with a three-stage movement analogous to three stages of contemplation. However, *Pearl* is not eschatological. Since the poem intends to undermine eschatology and encourage a simple relationship with the Godhead based on faith, not reason, it is "more ...didactic than Spearing's dramatic dynamics and more ...disputative than Blenker's *'itinerarium mentis.'"* G.A.C.

84-870. Stokes, Myra. *SIR GAWAIN AND THE GREEN KNIGHT: Fitt III as Debate,* NMS, 25, 1981, 35-51. Here Gawain, the chivalric knight pre-eminent for honor and courtesy, engages in a verbal battle which examines and defines his values. The "debate" between him and the Lady determines the shape and significance of the poem as a whole. The unusual situation also permits rich social comedy. The Gawain poet follows the practice in other 14th-century works. *Pearl, Piers Plowman, The Nun's Priest's Tale,* and *Troilus and Criseyde* also introduce passages in the debate tradition descending from *The Own and the Nightingale.* L.H.M.

Middle English Drama

84-871. Lepow, Lauren. *"What God Has Cleansed": The Shepherds' Feast in the PRIMA PASTORUM,* MP, 80, 3, 1983, 280-3. The shepherds' outdoor feast which concludes the action of the first half of the Wakefield Master's *Prima Pastorum* includes several foods forbidden or restricted under the old Mosaic law. In consuming them the shepherds demonstrate symbolically the universality of the New Covenant, under which, as Christ explained in *Mark*7:14-19, all foods are declared to be clean, and all men capable of being cleansed through communion with Christ. F.M.

Middle English Poetry

84-872. Bawcutt, Priscilla. *Bear or Boar in THE TALES OF THE FIVE BEASTS?,* ScLJ, Suppl. no. 13, 1980, 11-12. In *The Tales of the Five Beasts,* a late medieval work in the Asloan Ms, the fourth tale is told by a boar, not a bear. J.H.A.

84-873. Jamieson, Ian. *Some Attitudes to Poetry in Late Fifteenth-Century Scotland,* SSL, 15, 1980, 28-42. Fifteenth-century Scottish poetics must be deduced from the poems themselves. *Colkelby's Sow* supports a social, moral, and elevated religious view of poetry, but undercuts it so as to leave delight in artistic skill. In Henryson's *The Lion and the Mouse,* Aesop's moral view is blurred by the narrator-poet's presence. *The Three Priests of Peebles* forces the reader to choose between the reactions of its characters to moral tales, and *The Tales of the Five Beasts* counterpoints lying truth with true fable. The Scottish poets recognise that artistic skill and audience response complicate moral purpose. J.H.A.

84-874. Shoaf, R.A. *The Alliterative MORTE ARTHURE: The Story of Britain's David,* JEGP, 81, 2, 1982, 204-26. Like most other medieval works, *Morte Arthure* is deliberately modeled on, or derived from, an earlier work, in this case the story of King David. In plots permitting numerous and extensive parallels, the two leaders are humble as they face and overcome comparable obstacles, then lose their humility in spasms of pride and lechery, and finally receive divine forgiveness and become pardigms of rulers dedicated to their realms. T.A.S.

84-875. Wenzel, Siegfried. *A New Occurence of an English Poem from the Red Book of Ossory,* N&Q, n.s., 30, 2, 1983, 105-8. An English song quoted in Lambeth Palace Ms 352 seems "a variant" of an English "snatch" appearing in the Red Book of Ossory. J.S.P.

See also 84-829

Middle English Prose

84-876. Green, Richard Firth. *The Short Version of THE ARRIVAL OF EDWARD IV,* Speculum, 56, 2, 1981, 324-36. A short *Arrival* occurs in several French mss and at least two British ones; the longer version is recorded by John Stow. It appears that the versions of the short *Arrival* were written earlier than the longer one. A.I.D.

84-877. Voigts, Linda Ehrsam. *A Letter from a Middle English Dictaminal Formulary in Harvard Law Library MS 43,* Speculum, 56, 3, 1981, 575-81. The ms is interesting for showing, perhaps, a sidelight on medieval education. Besides an extensive word list of nouns, it contains a letter, with sections indicated, pointing out its use for instruction in form and style. A.I.D.

See also 84-828

c. Anglo-Latin

Geoffrey of Monmouth

84-878. Ashe, Geoffrey. *"A Certain very ancient Book": Traces of an Arthurian Source in Geoffrey of Monmouth's HISTORY,* Speculum, 56, 2, 1981, 301-23. Though not originally held, it is now believed that Geoffrey's *History* is not pure invention; he did use some sources. The book he refers to in his preface may have been one from Brittany, which other historians also used. Geoffrey's Arthur, it seems, is a composite character, comprising one sometimes called Arthur, who was a legendary Cymric warrior, and Riothames, a real king of the Britons. A.I.D.

84-879. Crawford, T.D. *On the Linguistic Competence of Geoffrey of Monmouth,* MAe, 51, 2, 1982, 152-62. Clarification of Geoffrey of Monmouth's linguistic abilities, particularly his knowledge of Welsh, would simplify the question of his sources for his *Historia Regum Britanniae.* The *Historia* demonstrates his fluency in medieval Latin; his calling Latin "our language" suggests that his mother-tongue was the Latin-derived Norman-French rather than the Celtic Breton. Linguistic and orthographic features of his text indicate that he could speak but not read English, whereas his competence in Welsh probably extended to reading knowledge. The evidence suggests that he had a written Welsh source for the "Prophecies of Merlin," but that the remainder of the *Historia* was based on orally transmitted Welsh tales and that his "very ancient book" in the British language never existed. L.L.

Anglo-Latin Prose

84-880. Ellis, Roger. *"Flores ad fabricandam ... coronam": An Investigation into the Uses of the Revelations of St. Bridget of Sweden in Fifteenth-Century England,* MAe, 51, 2, 163-86. St. Bridget's *Liber Celestis,* a collection of some 700 revelations received during the last 30 years of the saint's life and recorded by several disciples over a number of years, underwent a continuous process of editing, because its sprawling form and repetitiveness induced selection and arrangement of material by topics. The compilers of the numerous extant British Mss of Brigittine material tended to select revelations of three major types: those containing a prophetic element; those describing requirements of the spiritual life; those concerning the life of Christ and the Virgin. While the Mss differ in their choice and organization of material, they share the common aim of stimulating and confirming the reader's Christian faith. L.L.

See also 84-835

d. Mediaeval General

Matthew Paris

84-881. McCulloch, Florence. *Saints Alban and Amphibalus in the Works of Matthew Paris: Dublin, Trinity College MS 177,* Speculum, 56, 4, 1981, 761-85. Paris's Anglo-Norman poem *Le Vie de Seint Auban* is an attempt in part to enhance the prestige of his abbey by referring often to its founder St. Alban and Amphibalus, a missionary. His account of St. Alban is a mixture of history and legend. The missionary gained "amphibalus" (woolly cloak) as his name because of a scribe's misunderstanding of the word and his assumption that it was a proper noun. At this time he also gained a perhaps unwarranted sainthood. The Trinity ms attests to use by Paris of the saints' stories for the continued elevation of worth of his abbey. A.I.D.

Mediaeval Prose

84-882. Lee, Brian S. *"This is no fable": Historical Residues in Two Medieval Exempla,* Speculum, 56, 4, 1981, 728-60. In homiletic literature the phrase is often used to preface tales to add authenticity to what would otherwise be incredible. In considering two exampla, one concerning a Pope Leo, the other, St.

Brice, one can see how a probable historic source was changed by being embroidered, extended, to give instruction while also satisfying the medieval love of the miraculous. A.I.D.

Mediaeval General

84-883. Chase, Carol J. *Sur la théorie de l'entrelacement: Ordre et désordre dans le LANCELOT EN PROSE [On the Theory of Interlacement: Order and Disorder in the LANCELOT IN PROSE],* MP, 80, 3, 1983, 227-41. Thirteenth-century narrative technique in the Arthurian romance was characterized by "interlacement," a technique first noted by Ferdinand Lot in his *Etude sur le "Lancelot en prose."* Reaching its apogee in the *Lancelot en prose,* interlacement permitted authors to organize numerous episodes according to a rigorous system of regular alternation, designable, for instance, as $A^1 B^1 A^2 C^1 B^2$. [The treatment of this concept is examined in the writings of subsequent French and American critics, among them Paul Imbs, Jean Frappier, Eugene Vinaver, Robert Scholes, Rosamund Tuve, William Riding, and Amelia Rutledge.] F.M.

84-884. Frioli, Deborah. *The Literary Image of Joan of Arc: Prior Influences,* Speculum, 56, 4, 1981, 811-30. Whereas historical accounts may be more accurate, the more colorful literary accounts more nearly reflect the public estimate of Joan. Two elements occur: the association of Joan with Biblical heroines and the theme of prophecy. When first investigated by the church, she likely gained association with former heroines. Not only did she prophesy, but she was seen as the outcome of former prophecies. Beyond initial goals, Joan probably projected new ones as her public acclaim grew. A.I.D.

BRITAIN VI. RENAISSANCE

84-885. Tjarks, Larry. *Tragic Fate in Marlowe and Chapman's HERO AND LEANDER,* BSE, 14, 1981, 159-67. American and British critics disagree over the worth of Chapman's completion of Marlowe's *Hero and Leander.* British critics are right in rejecting American charges that Chapman fails to preserve Marlowe's plot, tone, and voice. Chapman aptly continued and completed Marlowe's satire, retaining his Renaissance-born skepticism and respect for heroic virtue. J.L.B.

Francis Davison

See 84-886

Everard Guilpin

84-886. Baker, Christopher P. *Francis Davison and Guilpin's SATIRE III,* EA, 31, 3/4, 1978, 360-2. The "Fabian" a name frequently used for swashbuckling adventurers — who is described in some detail by Guilpin in *Skialetheia* (1598) is probably Francis Davison. Both men had studied together at Emmanuel College, Cambridge, and Gray's Inn. References to Fabian's travels fit with Davison's tour of Germany and Italy, and there are hints at the poverty that underlay Davison's flashy appearance and at his dependence on the Earl of Essex. D.M.J.

Ben Jonson

84-887. Madeline, R.E.R. *Parasites and "Politicians": Some Comic Stage Images in VOLPONE,* AUMLA, 58, 1982, 170-7. *Volpone* depends upon stage images more than any of Jonson's other works because of its fable form. J.B.B.

Christopher Marlowe

See 84-885

Andrew Marvell

84-888. Baruch, Elaine Hoffman. *Marvell's NYMPH: A Study of Feminine Consciousness,* EA, 31, 2, 1978, 152-60. The nymph seems content to exist within traditional female stereotypes of modesty and docility, seeing men only as the extreme alternatives of adoring or faithless lover, and brutal trooper. But *To His Coy Mistress* and *Upon Appleton House* show Marvell portraying quite different kinds of women, whom he seems to have found more admirable. Thus, in *The Nymph Complaining for the Death of Her*

Faun he presents simultaneously the hypersensitive self-absorption of the nymph alongside his own awareness of her within a wider cultural context that implies her inadequacy. D.M.J.

John Milton

84-889. Bennett, Joan S. *Liberty Under the Law: The Chorus and the Meaning of SAMSON AGONISTES,* MiltonS, 12, 1978, 141-63. A Chorus blinded by piety, unable to see its own guilt, is used systematically to highlight Samson's spiritual growth. Superior to it from the beginning, Samson is stimulated primarily by the Chorus to challenge its platitudes and gradually to recognize the true nature of God's demands. Although the Chorus shares in his triumph, its significance still escapes them. T.A.S.

84-890. Damico, Helen. *Duality in Dramatic Vision: A Structural Analysis of SAMSON AGONISTES,* MiltonS, 12, 1978, 91-116. Critics who consider the Dalila scene in *Samson Agonistes* as dramatically defective are mistaken, primarily because they don't see its pivotal function in the antithetical design of the play. Its two-fold structure draws heavily on Old Comedy, only superficially on Attic tragedy, and its imagery symbolically unites Samson and Dalila. Still other features call into question the traditional tendency to glorify Samson's motives and deeds. T.A.S.

84-891. Danielson, Dennis. *Milton's Arminianism and PARADISE LOST,* MiltonS, 12, 1978, 47-73. Concerning the issue of God's responsibility for the Fall, Milton shifted from an acceptance of the Calvinist position in his early writings to a position corresponding to the Arminian view. In *Paradise Lost,* since man either commits sins or omits to do them (with God's help), readers may wrongly conclude that God is entirely responsible and His grace irresistible. T.A.S.

84-892. Fallon, Robert Thomas. *Filling the Gaps: New Perspectives on Mr. Secretary Milton,* MiltonS, 12, 1978, 165-95. The prevalent impression that Milton was relatively inactive for long periods of his secretaryship in the English government has resulted from inadequate or misguided examination of the records. Actually there is good reason to believe that the minutes of the various subcommittees which he served (dependent partly on discovering the Bradshaw papers) will show that he was extremely active before and after the Protectorate, until thwarted by blindness. T.A.S.

84-893. Kelsall, Malcolm. *The Historicity of PARADISE REGAINED,* MiltonS, 12, 1978, 235-51. In choosing subjects for his narrative poems, Milton always opted for truth rather than fiction. Examination will reveal that the background of *Paradise Regained* is also politically and culturally authentic, but shows no effort to construct an idiosyncratic context (much as Seneca and other classical historians would have done). T.A.S.

84-894. Le Comte, Edward. *Satan's Heresies in PARADISE REGAINED,* MiltonS, 12, 1978, 253-66. Despite the difficulty of determining Milton's own religious views, it is possible to identify two formal and opposing heresies which Satan, the arch-heretic, introduces, as well as several "insidious moral errors." T.A.S.

84-895. McColley, Diane. *Eve's Dream,* MiltonS, 12, 1978, 25-45. Milton never intended readers to suppose that the Fall was good for mankind. Of the experiences which would have made it possible for Adam and Eve to progress in virtue without falling and to avoid the pains of post-lapsarian regeneration, Eve's dream is illustrative. It teaches her to distinguish between good and bad imagination and strengthens her will to obey God...unfortunately not enough. T.A.S.

84-896. Norford, Don Parry. *The Separation of the World Parents in PARADISE LOST,* MiltonS, 12, 1978, 3-24. Whatever Milton's conscious intention, Eve serves to focus a complex of paradoxes: unified division, passive activity, narcissism which achieves a "relatedness to the world." Thus she echoes such myths as the Polynesian breaking of the "cosmic uroboric egg" and the Gnostic version of separation into male and female. T.A.S.

84-897. Northrop, Douglas A. *The Double Structure of PARADISE LOST,* MiltonS, 12, 1978, 75-90. The intricate patterns of *Paradise Lost* elude critics who ignore narrative considerations, and even those who take narrative seriously seem unable to harmonize the contrapuntal relations of the spatial and temporal perspectives. Suggesting a four-fold division of the books, Milton's invocations lead to the recognition that the two halves, the first centering on Satan, the second on Adam, are opposed to form the basic structure of the poem. T.A.S.

84-898. Parks, Ward. *Metaphor in LYCIDAS: A Taxonomy,* Style, 17, 1, 1983, 1-15. Three types of metaphor identified in *Lycidas*— ornamental, structural, and the overall Lycidas/King metaphor — form a "typology based on metaphoric conjunction among the semantic features Human/Non-Human and Abstract/Physical." J.B.B.

84-899. Pecheux, Mother M. Christopher. *Milton and* ***Kairos,*** MiltonS, 12, 1978, 197-211. Concerning the concept of Time *(Kairos),* Milton's early writing shows an intense awareness of the need to be ready for God's intervention, both as an individual and as a member of society. These moments of destiny are profusely illustrated in iconographical and literary traditions throughout the centuries; again and again Milton seems to have "accepted the call." A puzzling scrap of poetry that survived in Milton's own hand on a Henry Lawes letter may be understood by reference to this tradition. T.A.S.

84-900. Renaker, David. *The Horoscope of Christ,* MiltonS, 12, 1978, 213-33. However tempted we may be to sneer at Satan for using judicial astrology in *Paradise Regained,* Milton never intended to ridicule him for casting Christ's horoscope. That early Christians had condemned it as a pagan art, Milton knew, but he also knew that medieval and Renaissance scientists and philosophers had almost invariably supported the validity of astrology. T.A.S.

84-901. Wall, John N., Jr. *The Contrarious Hand of God: SAMSON AGONISTES and the Biblical Lament,* MiltonS, 12, 1978, 117-39. Since Samson's final act is not the result of any change in him, patterning the play on his spiritual growth is unsatisfactory. Rather, the play dramatizes the reliability of God's promises. To that end, many of Samson's speeches are modeled on the Biblical lament, a genre characterized as cries to God for deliverance. T.A.S.

Sir Thomas More

84-902. Hester, M. Thomas. *"The Letter Killeth, but the Spirit Giveth Life": Raphael Hythlodaeus and the Law of Love,* ScSat, 6, 1/2, 1980, 3-8. Analysis of Hythlodaeus's initial speech illuminates More's rich paradox in *Utopia.* Through an interplay of classical and biblical references, More obliquely undercuts the speaker's philosophic credentials and narrative credibility. Alerted by this emblematic introduction, we perceive that the Utopians, like their advocate, fail to comprehend the fundamental Christian values informing More's "learned joke." R.P.K.

George Peele

84-903. Lucazeau, Michel. *L'IRENE de Peele retrouvé? Compte rendu d'enquête [Peele's IRENE Rediscovered? An Account of an Investigation],* EA, 31, 3/4, 1978, 340-59. Peele's apparently lost play, *The Turkish Mahomet and Hyrin the Fair Greek* (c. 1588), has in fact survived as *The Tragedy of the Unhappy Fair Irene,* published in 1658 under the name of the otherwise unknown Gilbert Swinhoe. The tone of the three dedicatory poems to Swinhoe expresses mocking doubt that so young a man was able to produce such a work, and the extreme irregularity of the verse implies that he had simply transcribed an Elizabethan pirated version. The language shows many characteristics of Peele's writing, as well as foreshadowing *Antony,* for it was written when Peele and Shakespeare were both members of Lord Strange's troupe, and produced the catchphrase later recalled by Pistol's question, "Have we not Hiren here?" *[2HIV,* II,iv,170]. (In French). D.M.J.

William Shakespeare

84-904. Carr, Virginia M. *The Power of Grief in RICHARD II,* EA, 31, 2, 1978, 145-51. It is not only the central character who is overwhelmed with grief and rejects attempts at consolation. In the early scenes, the Duchess of Gloucester and Bolingbroke successively reject Gaunt's advice to accept their grief passively, while Bushy seeks in vain to console Queen Isabel. Richard himself is fascinated by grief, because it is a novel emotion to him, but learns to accept it, as he shows in the Abdication Scene. Bolingbroke, by contrast, shows that he still has to appreciate its true nature and the fact that "when grief is endured with a dignified acceptance, it can foster growth." D.M.J.

84-905. Garry, Grace Mary. *Unworthy Sons: Richard II, Phaethon, and the Disturbance of Temporal Order,* MLS, 9, 1, 1978/79, 15-19. Throughout *RII,* Shakespeare connects civil harmony with temporal continuity and order in a natural relationship between generations, and stresses the importance of hereditary right as the means by which title, rank, and responsibility are passed on. Richard's disregard of the proper relationship between past and present causes him to commit his gravest error, seizing Bolingbroke's inheritance. The Phaethon image represents the violent act against time which Bolingbroke commits in deposing the hereditary monarch. This disorderly transfer of power disturbs the temporal order and necessitates the action of the two following plays, wherein a prince must abandon court and struggle to reestablish the proper relationship between past and present and future, a relationship destroyed by Richard Bolingbroke. E.L.S.

84-906. Greco, Norma A. *"Sexual Division and Revision in THE MERCHANT OF VENICE",* PEng, 9, 1982, 39-45. In Venetian society in *Merchant* greed prevails, and the inner sphere of emotions (traditionally female) clashes with the rational public world of government and finance (traditionally male). The theme of androgyny bridges this conflict. In marriage each person must not only give part of himself or herself to make a new whole but internalize masculine or feminine traits. Marriage becomes a metaphor for psychic wholeness. Only Portia integrates spiritual fulfillment with successful self-expression in the public world. F.A.

84-907. Grivelet, Michel. *Copeau, Shakespeare et le spectateur [and the Spectator],* EA, 31, 2, 1978, 129-44. In his productions from 1913 onwards, Jacques Copeau sought to avoid all theatrical excess. Shakespeare's text lends itself both to this approach and to lavish visual production, but his emphasis in *Henry V* on the inadequacy of the theatrical forces at his disposal shows that he wanted his audience to *think.* Whereas the term "spectator" implies passivity and unfeeling superiority, and whereas both Othello and Leontes come to grief through failing to question the evidence of their eyes, Shakespeare, like Brecht, demands that his audience become active participants in what takes place before them. Even with the text left untouched, it may still be overwhelmed by extraneous business, but by simply reading a play aloud, Copeau was able to communicate its dramatic intensity. (In French). D.M.M.

84-908. Hunter, G.K. *The "Sources" of TITUS ANDRONICUS — Once Again,* N&Q, n.s.30, 2, 1983, 114-16. Examination of the seven examples that G. Harold Metz depends upon to prove that *Titus* has the *History of Titus Andronicus* as is source *(N&Q,* 22, 4 [1975] 163-6) shows Metz to be wrong. His exclusion of some story elements from the ballad *Titus Andronicus* "is unjustified," and items common to both the play and the *History* are found elsewhere, possibly even being clichés. J.S.P.

84-909. Roessner, Jane. *The Coherence and the Context of Shakespeare's Sonnet 116,* JEGP, 81, 3, 1982, 331-46. The sonnet which begins "Let me not to the marriage of true minds..." is so full of negatives, so devoid of images, so dependent on parallelisms that it achieves "an absolute lack of relation to real things." In exalting true love, it confirms the hopelessness of finding people capable of attaining it. T.A.S.

See also 84-853, 84-1206, 84-1378

Sir Philip Sidney

84-910. Silva, J. De Oliveira E. *Sir Philip Sidney and the Castilian Tongue,* CL, 34, 2, 1982, 130-45. Sidney could read Castilian and studied Montemayor's *Diana* and Gil Polo's *Diana Enamorada* in untranslated editions. Spanish was spoken at court and cultivated by Sidney's father; Sidney's letters reveal that he believed literature should be read in the original language; and in his *Defense* he admits to having read the Spanish *Amadis De Gaula* and illustrates familiarity with Spanish metrics. Analysis of Sidney's translations from *Diana* indicates that Sidney's verses are closer to the letter and spirit of the original poems than those of translator Thomas Wilson, for Sidney retains thematic motifs, puns, irony, and the tone of Montemayor. W.J.S.

Edmund Spenser

84-911. Reid, Robert L. *Alma's Castle and the Symbolization of Reason in THE FAERIE QUEENE,* JEGP, 80, 4, 1981, 512-27. In Alma's Castle Spenser achieves "a remarkable synthesis of the Platonic and Aristotelian" psychologies, particularly concering the activities and location of the rational powers. The three sages in the turrets are aspects of it, roughly equivalent to the "three aspects of vision" surmounting the House of Holiness. The head, not the heart, is the primary seat of the soul, of which Alma is the passive symbol; Arthur functions as the active intellect, with Guyon as his not-in-the-state-of-grace equivalent. T.A.S.

Renaissance Bibliography

84-912. Patterson, Annabel. *Recent Studies in the English Renaissance,* SEL, 20, 1, 1980, 153-80. [A detailed analysis of numerous major works about the period and individual authors appearing in 1979. Includes bibliography.] B.S.W.

Renaissance General

84-913. Osley, Arthur S. *Canons of Renaissance Handwriting,* VisL, 13, 1, 1979, 70-94. The Renaissance explosion of business in government, church, and commerce led to the development of a standardized hand, "cancellaresca corsiva," derived from a compact and legible script found in ancient mss. To train secretaries, schools began using practical texts with engravings of model styles. Instructions and illustrations from seven Dutch, Italian, and Spanish writing masters reveal chancery cursive's basic elements: slope, pen angle, letter proportion, ascenders, spacing, and joining. Its survival as modern italics demonstrates this style's utility. K.H.A.

BRITAIN VII. RESTORATION AND ENLIGHTENMENT

John Alcock

84-914. James, Peter. *John Alcock (1715-1806): Cathedral Organist, Novelist and Reformer,* JST, 1982, 20-32. An organist at Lichfield Cathedral, Alcock quarrelled with the Vicars Choral; he devoted a quarter of his novel, *The Life of Miss Fanny Brown* ...by John Piper (1760?), to exposing the faults of Lichfield singers. He composed and published both sacred and secular music, and collected scores by Tallis, Byrd, and Gibbons. P.K.

James Boswell

84-915. Cole, Richard C. *James Boswell and Robert Colvill,* SSL, 16, 1981, 110-21. Robert Colvill (d. 1788) and Boswell were united by their interest in Corsica and the Douglas Cause. Colvill praised Boswell's Corsican journey in his poem *The Cyrnean Hero* (1771), and Boswell reviewed Colvill's poem *The Fate of Julia* (1769) favourably in *The Caledonian Mercury.* J.H.A.

84-916. Housum, Mary E. *Boswell's Account of Bonnie Prince Charlie and the JOURNAL OF A TOUR TO THE HEBRIDES,* SSL, 16, 1981, 135-47. The apparently digressive account of Prince Charles is in fact offered as a specimen of Boswell's biographical talents. With its stress on authenticity, personal information, and domestic detail, it helps, along with other brief biographical accounts and comments on biography, to present Boswell as a fitting person to write Johnson's life. J.H.A.

Edmund Burke

84-917. Lipking, Laurence. *Analyzing Burke,* ECent, 20, 1, 1979, 65-81. (rev.-art., Isaac Kramnick, *The Rage of Edmund Burke* New York: Basic Books, 1977). Burke is a perpetual outsider, a party of one, a complex figure not adequately considered in this century. Kramnick has tried to do this by a dualistic analysis — Burke as private man, Burke as historical figure. His conclusion, that Burke is ambivalent, tells us nothing interesting, however; the psychohistorical method is too predictable, the interpretations too facile. But the book serves its purpose in forcing us to reconsider Burke, rather than regarding him as an idol "encrusted with reverence." K.D.H.

Robert Burns

84-918. Brown, Mary Ellen. *'That Bards are Second-Sighted is Nae Joke': The Orality of Burns's World and Work,* SSL, 16, 1981, 208-16. Emphasis on Burns's literary context should not lead to a neglect of his more fundamental use of largely oral local traditions, which resulted in fluid texts with traditional materials and a stress on audience. After 1786 Burns became conscious of his role as local poet using the great Scottish oral and written traditions. J.H.A.

84-919. Donaldson, William. *The Glencairn Connection: Robert Burns and Scottish Politics, 1786-1796,* SSL, 16, 1981, 61-79. References in Burns's poems show that in 1789 Fox replaced Pitt as an object of praise. Burns's apparently paradoxical change of patron in the same year from Henry Erskine, Whig Earl of Glencairn, to Tory Robert Graham of Fintry is explained by the Tories ousting the Whig Connection in Ayrshire. J.H.A.

84-920. Kinghorn, A.M. *Robert Burns's Danish Translator: Jeppe Aakjaer (1866-1930),* SSL, 15, 1980, 53-79. From 1897 to 1922 Aakjaer generally translated Burns into standard Danish with an occasional dialect word and with great technical variety. A peasant background and sense of injustice link the authors, and Aakjaer is the most successful Danish translator of Burns. J.H.A.

84-921. Marx, László. *Robert Burns in Hungary,* SSL, 15, 1980, 3-27. The first Hungarian translations of Burns appeared in the mid-19th century: those by János Arany approach the original in merit, unlike the important but variable later 19th-century translations by József Levay. The standard modern edition, including distinguished new translations, appeared in 1952, and the preface by László Kéry is the best essay on Burns in Hungarian. There are few traces of Burns's influence on Hungarian authors, but Sándor Petöfi was probably influenced by *The Cotter's Saturday Night,* János Arany certainly was, and Mihály Csokonai Vitéz's synthesis of the Enlightenment and folk poetry shows parallels. Despite his current popularity in Hungary, much of Burns's work is still untranslated, and a major critical work is needed. J.H.A.

84-922. Strawhorn, John. *Burns and the Bardie Clan,* ScLJ, 8, 2, 1981, 5-23. Burns received a typical Ayrshire education, intellectually stimulating though anglified. He learned songs and ballads on the Carrick border and knew some written poetry in Scots, though his acquaintance with the Makars was late and limited. Many fellow poets of the Bardie Clan can be identified: most of them started to write independently of Burns. Their existence indicates a ready market for Scots poetry. J.H.A.

See also 84-1113

Daniel Defoe

84-923. Bartmann, Susanna. *Defoe's Daydreams,* VisL, 14, 3, 1980, 283-305. Freud asserted in his 1908 essay, *The Relationship of the Poet to Day-Dreaming,* that writing resembles daydreaming, although the author can transform his fantasies into a work of art. Defoe's wish to be Moll Flanders is revealed by a deconstructive analysis of their disguises, their common experiences, and an anagrammatical connection between their names. K.H.A.

Henry Fielding

84-924. Lindbloe, Berit R. *"O Shakespear, Had I Thy Pen!": Fielding's Use of Shakespeare in TOM JONES,* SNovel, 14, 4, 1982, 303-15. Fielding bases three scenes on sections from *Romeo, 1HIV,* and *Macbeth.* These allusions indicate his awareness of the tragic possibilities in life and aid in reinforcing the universality of human themes. L.M.S.

84-925. Tichý, Aleš. *The Inorganic Plot of Joseph Andrews,* BSE, 14, 1981, 149-57. Fielding's works began as pure entertainment, evolved toward satire, and finally emerged from experimentation into a new genre. His *Joseph Andrews* makes plot subordinate to character delineation and demands from readers new powers of discernment. Although a novel more interesting in design than outcome, *Joseph Andrews* prepared Fielding for conceiving his major work in the new genre. J.L.B.

Oliver Goldsmith

84-926. Golden, Morris. *SIDNEY BIDULPH and THE VICAR OF WAKEFIELD,* MLS, 9, 2, 1979, 33-5. The sentimental plot of Goldsmith's *The Vicar of Wakefield* has an analogue in Frances Sheridan's anonymously published *Memoirs of Miss Sidney Bidulph* (1761), which was excerpted and reviewed in the

Lady's Magazine, then edited by Goldsmith. An inserted tale in the Sheridan book strikingly prefigures major plot complications in Goldmith's novel. E.L.S.

Thomas Holcroft

84-927. Kelly, Gary D. *"Intellectual Physicks": Necessity and the English Jacobin Novel,* EA, 31, 2, 1978, 161-75. At first, Holcroft and Godwin sought to express necessitarian optimism in fiction. In *Anna St. Ives* (1792), Holcroft used the epistolary form to depict the reform of a bad character, on the basis that "evil is only error", but that form turned the dénouement into a sermon. So in *Hugh Trevor* (1794/97), he used the picaresque form, but only extreme coincidence allowed a happy ending. Under the influence of David Hume, both men came to see sentiment, rather than reason, as the motivation for moral action. Thus Godwin centres *Caleb Williams* (1794) on Caleb's relationship with his guilty employer, Falkland, and their eventual reconciliation. Both wirters "came to see sympathy and not necessitarian deontology as the basis of society." D.M.J.

Samuel Johnson

84-928. Bloom, Edward A. *"As Fly Stings to a Stately Horse": Johnson under Satiric Attack,* MLS, 9, 3, 1979, 137-49. From 1749-50 on, Johnson and his literary career and personality were grist for the popular press. Some 3500 accounts, reviews, and extracts appeared in the decades after 1737, when Johnson first arrived in London. He was one of the most satirized men of his age. At the lowest level, he is satirized as a freak; at a higher level, he is an idiosyncratic marvel. The visual and personal satire intensifies awareness of a unmistakably particularized individual. At any level, he stands aloof, the mockery and the malice simply verifying his eminence. E.L.S.

84-929. Champ, Robert Cordon. *Johnson in 1783: The White Cat and the Black Dog,* JST, 1982, 64-71. Deprived of old friends, suffering much illness (including his stroke), Johnson in 1783 endured the "black dog" of melancholy, with temporary relief in letter-writing or conversation, or in playing with his new white cat. P.K.

84-930. Chapin, Chester. *Samuel Johnson and the Scottish Common Sense School,* ECent, 20, 1, 1979, 50-64. Johnson's antipathy to Berkeley and Hume, despite his admiration for Locke, does not mean Johnson was confused about empirical philosophy. Rather, empirical philosophy itself developed into two opposing schools, one represented by Berkeley and Hume, the other by the Scottish common sense philosopher Thomas Reid and his popularizer James Beattie. Johnson admired Beattie's work; his own empiricism much resembles that of the two Scots. K.D.H.

84-931. Doherty, Francis. *Solitude and Johnson,* JST, 1982, 33-43. Although Johnson advocates solitary prayer and self-examination, he never accepts the growing vogue for literary or scenic solitude, and vigorously repels melancholy solitude. P.K.

84-932. Greene, Donald. *Do We Need A Biography of Johnson's "Boswell" Years?,* MLS, 9, 3, 1979, 128-36. The answer to this question is Yes. James Clifford's two volumes, *Young Sam Johnson* and *Dictionary Johnson,* deal with the early and middle years of Johnson's life. A volume dealing with Johnson as an old man now needs to be written. The author of this article is undertaking such a volume. E.L.S.

84-933. Harris, Jack. *Johnson at Hagley, 1774,* JST, 1982, 56-60. Although Johnson enjoyed part of his visit, he thought finally that "all were offended"; some offences are known, and some are inferred. P.K.

84-934. Nicholls, Graham. *A Presentation Copy of the First Edition of Johnson's DICTIONARY?,* JST, 1982, 60-4. On July 1, 1982, a descendant of Thomas Sheridan presented the Birthplace Museum with a 1755 *Dictionary,* allegedly a gift from Johnson; no other first-edition gift copy is known. P.K.

84-935. Rogers, Pat. *Johnson and the Diction of Common Life,* JST, 1982, 8-19. Although Johnson knew many common phrases, he defined few. In using colloquial phrases or proverbs (English, Latin or Italian), he often altered words, for clarity or wit. P.K.

84-936. Vance, John A. *The Samuel Johnson-Joseph Warton Friendship,* JST, 1982, 44-55. Despite disagreements, the hearty friendship between Johnson and Warton, commenced in 1751-52, never failed. Johnson and Warton differed about many literary points, especially about Pope, but maintained a personal affection. P.K.

Thomas Otway

84-937. Bywaters, David. *Venice, Its Senate, and Its Plot in Otway's VENICE PRESERV'D,* MP, 80, 3, 1983, 256-63. The Tories' enthusiastic approval of *Venice Preserv'd* can be explained by identifying Venice with the city of London --both cities being, in the Tory view, corrupt, kingless, and ruled by an elective oligarchy. In this reading, the Venetian conspiracy is seen as a satirical exaggeration of the Popish plot. F.M.

Alexander Pope

84-938. Atkins, G. *Pope's Poetry and the Reader's Responsibilities,* CollL, 9, 2, 1982, 83-96. Augustan poetry has not proved compatible with most reader-response criticism, but it does yield nicely to a version called reader-responsibility derived from Geoffrey Hartman *(Saving the Text: Literature/ Derrida/ Philosophy,* Baltimore: Johns Hopkins Univ. Pr., 1981). Seen in this light, Pope's poetry does make complex demands on the reader. For example, distinguishing between declared and described meanings leads the reader to see a "deconstruction of authorial purpose." G.C.S.

84-939. Golden, Morris. *Life Style and Literary Style: AN ESSAY ON MAN,* MLS, 9, 3, 1979, 29-36. Poems that deal directly with life-style — the distinguishing manners and self-conceptions of the poet or his time — are easy to find in any period. A test case is Pope's *Essay on Man.* Life-style is indissolubly blended into the poem. In a poem designed to be public philosophy the personal part provides motive and passion; intellectual fashions provide subjects, manners, and even anonymity — which is a means to universality. E.L.S.

84-940. Reynolds, Kelly. *THE RAPE OF THE LOCK: Love Match,* ScSat, 6, 3/4, 1980, 3-11. Why does the "gentle Belle reject a Lord" in a "mighty rage?" Why does the happy ending, potentialized by Belinda's vision of an earthly lover, remain unrealized? The devious and decadent Baron fails to match the vision. Clarissa, to recommend herself to the hero, michievously aids the rape and then provokes Belinda. And the heroine, as we know from her ardent reception of the "Birth Night Beau," lacks the strength and perception to solve the conundrums presented by her deceptively delightful milieu. Thus she loses all but the comfort of being immortalized in Pope's verse. R.P.K.

84-941. Rousseau, G.S. *"To Thee, whose Temple is all Space": Varieties of Space in THE DUNCIAD,* MLS, 9, 3, 1979, 37-47. In Pope's *Duncaid* there are various kinds of space: literal, poetic, Newtonian, and metaphysical. Pope transformed Newtonian concepts, and out of them constructed something quite non-Newtonian. The form of the poem reflects a new way of thinking about the poetic possibilities of attraction, impulse, energy, and space. Pope refined or "sublimed" Newton to an imaginative level from which he crafted the *Dunciad.* His imagery of circles, if indebted to Dante, is far more indebted to Newtonian principles as they were conceived in the popular mind. E.L.S.

84-942. Weinbrot, Howard D. *Such as Sir Robert Would Approve? Answers to Pope's Answer from Horace,* MLS, 9, 3, 1979, 5-14. *The First Satire of the Second Book of Horace Imitated* evoked numerous responses which showed whether Pope's enemies thought themselves victorious or vanquished. Negative responses to *Fortesque* fell into four categories: objections to Pope's politics; dislike of his satire; disgust with the poet himself; and rejection of the idea that Walpole would approve of him. These reactions suggest that Pope's enemies were not annihilated, and that the government which such satire was intended to intimidate instead grew progressively stronger and threatened Pope's career as a political satirist and even his life. E.L.S.

Allan Ramsay

84-943. McGuirk, Carol. *Augustan Influences on Allan Ramsay,* SSL, 16, 1981, 97-109. Ramsay saw his work as continuing the Augustan neo-classical tradition. Gay influenced Ramsay's pastorals with his lightly colloquialised diction and his self-conscious detachment, and Prior influenced Ramsay's epistles, epigrams, and satires with his ironic juxtaposing of heroic and colloquial words; but Addison's influence led away from description to pretty sentiment in English. J.H.A.

Tobias Smollett

84-944. Campbell Ross, Ian. *Language, Structure and Vision in Smollett's RODERICK RANDOM,* EA, 31, 1, 1978, 52-63. Critics have failed to see that *Roderick Random* does have an appropriate structure, reflecting a universe of moral chaos, but that "its unity derives from thematic, not narrative, structure". A pattern of vocabulary is centered upon the concepts of inhumanity, injustice and dishonesty, and the repetition of key-words (where the positive terms — such as "human" — are often used ironically) controls the reader's consciousness and makes him aware that the story is taking place in a moral universe different from his own. The romance-ending occurs only after Roderick recognizes and then rejects his own gradual acquiescence in this depraved world. But the humorous elements in the book have misled readers into treating it as if it were a work of the kind written by Fielding. D.M.J.

84-945. Fulton, Henry L. *Smollett's Apprenticeship in Glasgow, 1736-1739,* SSL, 15, 1980, 175-86. Smollett served three years of a five-year medical apprenticeship with William Sterling and John Gordon in Glasgow's High Street, probably with little formal academic instruction. His leaving after three years was normal practice. J.H.A.

84-946. Sutherland, Guilland. *John Moore's Biography of Smollett: A Letter,* EA, 31, 1, 1978, 64-6. Although Moore has often been taken to task for the perfunctory quality of the biography of Smollett — following upon an all-too-comprehensive history of romance-writing — which he wrote to preface a collected edition in 1797, a letter written that November and now in the Pierpont Morgan Library makes plain that Moore had felt inhibited by the lack of "genuine particulars" and assumed that he had not been asked for a memoir of personal reminiscence, which is what later critics have felt the lack of. The letter, expressing his disappointment at the publishers' failure to make the expectations clear, shows that he could very easily have supplied such a piece. D.M.J.

Sir Richard Steele

84-947. Novak, Maximillian E. *The Sentimentality of THE CONSCIOUS LOVERS Revisited and Reasserted,* MLS, 9, 3, 1979, 48-59. *The Conscious Lovers* is an excellent example of sentimental comedy, and the descriptive phrase applied to it should be retained. The comedy is sentimental in three ways: the characters move in a world where virtue will overcome opposing forces; the focus on the family involves emotional stereotypes; and love between man and woman is taken directly from the sentiment of contemporary French romances. Steele's aim in his plays was to civilize his audiences, an aim he accomplished through a "romantic" notion of love. To employ a new terminology to describe this comedy — such as "humane" or "exemplary" — is a much less useful tag than to retain the term "sentimental." E.L.S.

Laurence Sterne

84-948. Cash, Arthur H. *Some Recent Sterne Books,* ECent, 20, 3 1979, 277-83. (rev.-art., Peter Conrad, *Shandyism: The Character of Romantic Irony,* New York: Harper and Row, 1978; Helen Moglen, *The Philosophical Irony of Laurence Sterne,* Gainesville: Univ. of Florida Pr., 1975; James Swearingen, *Reflexivity in TRISTRAM SHANDY: An Essay in Phenomenological Criticism,* New Haven: Yale Univ. Pr., 1977). Conrad sees *Tristram Shandy* as the fulcrum of the evolution of the mood he calls romantic irony, a cavalier categorization typical of the book. Moglen may overstate her belief that the solipsism Sterne derives from Locke has two apparent escapes: an urge to create order (an urge that appears comical to outsiders) and love. Though not well written, Swearingen's book, seeing *Tristram Shandy* as a quest for self, allows for its joy; it does not allow reductive determinism. K.D.H.

84-949. Ponsner, Roland, and Christian J.W. Kloesel(translator) *Semiotic Paradoxes in Language Use, With Particular Reference to TRISTRAM SHANDY,* ECent, 20, 2, 1979, 148-63. [trans. from "Semiotische Pardoxien in der Sprachwerwendung: Am Biespiel von Sternes *Tristram Shandy*", in Zeichenprozesse: Semiotische in den Einzelwissenschaften. ed. Roland Posner and Hans-Peter Reinecke, Wiesbaden: Athenaion, 1977, pp. 109-28.] The acceptable way to avoid semantic antinomies is to avoid a semantically closed language — that is, a language that can be used to talk about itself. However, users of natural language find metalanguage unacceptable and unnecessary; in fact, semiotic paradoxes occur quite frequently, especially in multimedia communication. Literary works use them artistically. In *Tristram Shandy,* Sterne equates different semiotic levels in order to achieve paradoxes. K.D.H.

84-950. Smitten, Jeffrey R. *Gesture and Expression in 18th Century Fiction; A SENTIMENTAL JOURNEY,* MLS, 9, 1, 1979, 85-97. The language of gesture and expression as constituting a universal language is important in the 18th-century novel. This universal language, laden as it is with moral and aesthetic values, works as a major affective center of the novel. A close reading of certain scenes in Sterne's *A Sentimental Journey* illustrates this hypothesis and points out the important function that gesture and expression can have in any novel of the period. E.L.S.

Jonathan Swift

84-951. Sherbo, Arthur. *Swift and Travel Literature,* MLS, 9, 3, 1979, 114-27. An examination of Swift's library reveals his familiarity with travel literature. Swift everywhere uses the language and conventions of travel literature as a vehicle for his satire. Many parallels exist between *Gulliver's Travels* and specific travel books with which Swift was or could have been familiar. E.L.S.

Joseph Warton

See 84-936

Restoration and Enlightenment British Drama

84-952. Armistead, J.M. *Occultism in Restoration Drama: Motives for Revaluation,* MLS, 9, 3, 1979, 60-7. Although belief in magic and the supernatural declined in the Restoration, yet some kinds of occult assumptions continued to operate in the Restoration mind. To speak of the decay of supernaturalism in the later 17th century is inaccurate. Several works show the occult looming large. An examination of Shadwell's play, *The Lancashire Witches,* and the plays of Nathaniel Lee reveals two prevailing attitudes toward the occult: progressive and conservative, or Whig and Tory. E.L.S.

Restoration and Enlightenment British Fiction

84-953. Hunter, J. Paul. *Biography and the Novel,* MLS, 9, 3, 1979, 68-84. The history of the novel is one long encounter with other genres. Throughout the 18th century it had a continuing relation with biography. Biography affected the expectations of readers and writers of novels, and the novel exploited biography more than any other genre. The novel's dependence on biography is manifest in several ways: biography concentrates upon the life of a single figure; the expectations of biography sponsor thematic concerns; biography selects particular kinds of lives as *exempla;* biography virtually guarantees a chronological arrangement. Fielding illustrates the reciprocity between history-biography and the novel. Even digressions in the typical 18th-century novel use the biographical pattern. By the time of Jane Austen, the novel's dependence upon biography has begun to wane. E.L.S.

Restoration and Enlightenment British Poetry

84-954. Bridgman, Richard. *Weak Tocks: Coming to a Bad End in English Poetry of the Later Eighteenth Century,* MP, 80, 3, 1983, 264-79. Many of the major poems of the later 18th-century were elegiac in tone, mourning loss, absence, or death, and yet determined to transcend affliction by offering a note of affirmation and order in their conclusions. Particularly relevant are the conclusions of major poems of Goldsmith, Johnson, Gray, Collins, and Cowper — poems which end with an "apparently... rhetorically suitable formula which conceals a thoroughly ambiguous meaning." Who, for instance, is the "thee" in the final lines of Gray's *Elegy?* F.M.

Restoration and Enlightenment British Prose

84-955. Arakelian, Paul G. *The Myth of a Restoration Style Shift,* ECent, 20, 3, 1979, 227-45. An examination of the prose styles of five writers before, during, and after the Restoration (Thomas Browne, Joseph Glanville, Isaac Newton, Joseph Addison, and Alexander Pope) reveals some changes in prose style. Not all are changes we have been led to expect. The style becomes more complex, but the effect is clearer. K.D.H.

84-956. Erskine-Hill, Howard. *Literature and Jacobite Cause,* MLS, 9, 3, 1979, 15-28. To view the Jacobite cause as a forlorn or foolish hope falsifies the historical experience and distorts the context in which the later Dryden and the early Pope must be read. The Jacobite pamphlets of the period stress legality — the law and the constitution — emphasizing the religious and political right of hereditary monarchs. Jacobite writing expressed this orthodox doctrine, but with the sudden revolution in political power, such doctrine could not be expressed openly without danger of reprisal. A study of Jacobitism and the literature it produced points up the equivocal legal basis of the Revolutionary Settlement and of the reigns of William III, Anne, and the Hanoverians. E.L.S.

84-957. Walker, Ian C. *Scottish Nationalism in THE WEEKLY MAGAZINE,* SSL, 16, 1981, 1-13. Various contributors to Walter Ruddiman's Edinburgh *Weekly Magazine* attacked or promoted the increasing use of English in Scotland, but the periodical is distinguished by its consistent cultural nationalism, the economic articles of David Loch being particularly important. J.H.A.

Restoration and Enlightenment British General

84-958. Cohen, Murray. *Eighteenth Century English Literature and Modern Critical Methodologies,* ECent, 20, 1, 1978, 5-23. Formalist criticism, though comfortable for 18th-century scholars, is not enough. Other methods — structuralism, phenomenology, transformational linguistics, speech-art theory, deconstruction, the archaeology of knowledge --can be applied to the field. What results will at least not be complacency, at best a new energy. Hume, Fielding and Johnson did not practise the formal virtues of closure and completeness; rather, they (and their contemporaries) knew about difference, disjunction and discord. The new techniques can help scholars talk about variety and play. K.D.H.

84-959. Freeman, F.W. *The Intellectual Background of the Vernacular Revival before Burns,* SSL, 16, 1981, 160-87. Far from being narrowly xenophobic or backward-looking, the writers of the Scottish Vernacular Revival were European in outlook. Antiquaries such as Thomas Ruddiman, Sir John Clerk of Penicuik, and Alexander Geddes, literati such as Adam Smith, Hugh Blair, and James Beattie, and vernacular poets such as Ramsay and Fergusson were influenced by *modern* versions of primitivism as seen in Rousseau, and historicism as expounded by Goldsmith, Thomas Blackwell, Montesquieu, and Voltaire. J.H.A.

84-960. McKenzie, Alan T. *The Articulated Evil of Augustan Humanism,* MLS, 9, 3, 1979, 150-60. The 18th century had a well-developed sense of evil, social in conception, psychological in impact, and articulated in presentation. The authors of the period dealt with the expression of evil by articulating it. The Augustans took care to estimate accurately the exact nature, force, and probability of every evil, and to express that estimate in the clear but complex language available to them, the language of articulation. E.L.S.

BRITAIN VIII. ROMANTIC

Jane Austen

84-961. Adams, Timothy Dow. *To Know the Dancer from the Dance: Dance as a Metaphor of Marriage in Four Novels of Jane Austen,* SNovel, 14, 1, 1982, 55-65. Austen's ability to place her characters in precise patterns resembles the formal movements of the country-dances. Particularly in *Northanger Abbey, Pride and Prejudice, Emma,* and *Mansfield Park,* we can see a heroine who moves through a sort of courtship dance, judging her partners not only for their ability to meet the standards of the dance, but for their marriage compatibility. L.M.S.

84-962. Copeland, Edward. *What's a Competence? Jane Austen, her Sister Novelists, and the 5%'s,* MLS, 9, 3, 1979, 161-8. Austen's interest in money was not a worry confined to herself. In the late 18th- and early 19th-centuries, for women on fixed incomes money overshadowed almost every other concern. Before the mid-1780's heroines were always well settled at the conclusion of the novel, but the rapid and sharp rise in the cost of living in the early decades of the 19th century was an insistent worry to fictional heroines of the time. Will she find happiness and money enough for a competence, is the question always in the heroine's mind and in the minds of her friends and family. Austen and her contemporaries share an urgent interest in the relationship of women and the economy. E.L.S.

84-963. Frazer, June M. *Stylistic Categories of Narrative in Jane Austen,* Style, 17, 1, 1983, 16-26. Austen's tendency to speak in the third person complicates the assignment of narration to narrator or characters. Stylistic analysis of differences in sentence length, use of verbs, and use of coordination helps resolve this problem. J.B.B.

84-964. Gilson, David. *Jane Austen Studies, 1981,* JASR, 1981, 8-11. [An alphabetical list, with a "Supplement for 1980".] W.H.M.

84-965. Grant, John E. *Shows of Mourning in the Text of Jane Austen's PERSUASION,* MP, 80, 3, 1983, 283-6. "She" should be emended to "he" in a paragraph near the end of the first chapter of *Persuasion* (Chapman, 3d ed., pp. 8-9). The semantic confusion is clarified if one assumes that Mr. Eliot, rather than Elizabeth, mourns for his dead wife by "wearing black ribbons." F.M.

84-966. Jarvis, William. *A Note on the Rev. James Austen,* JASR, 1981, 11-13. *"Ro..."* in the transcription of Cassandra Austen's will in the 1969 Report should read *Reduced* in "The three percent Ro...". Also *Gubbington* should read *Cubbington,* a parish in Warwickshire of which James Austen was absentee vicar. Cassandra received some income associated with this position. W.H.M.

84-967. Kondō, Ineko. *Jane Austen, Virginia Woolf, and Shakespeare: A Rough Note,* TsudaR, 25, 1980, 17-27. In both their novels and their letters, Austen and Woolf praise Shakespeare as the final standard of imaginative writing and attempt different forms of imitation. J.P.A.S.

84-968. Le Faye, Deirdre. *Parish Church of St. John-at-Hampstead, London, N.W.3.,* JASR, 1981, 14-15. A record of 1881 provides a reading [here printed] of the tombstone inscriptions of Philadelphia Hancock, her daughter Elizabeth, and grandson Hastings, Jane Austen's paternal Aunt, cousin/sister-in-law, and cousin's son. W.H.M.

84-969. Lerner, Laurence. *Kissing,* JASR, 1981, 23-6, 28-34. The lack of direct expression of physical passion in Austen's novels results in proposal scenes in which love must be presented without physical contact. In some other scenes an indirect expression is intense, as when Emma Woodhouse admires Knightley's figure at a dance, Willoughby carries Marianne Dashwood, and the Bertrams and Crawfords rehearse Mrs. Inchbald's *Lovers' Vows.* (The article ends with Lerner's construction of a scene in which Wickham intrudes into *Mansfield Park* and kisses Julia Bertram at Sotherton). W.H.M.

84-970. Long, Martin R. *Jane Austen: Illness and Infirmity,* JASR, 1981, 20-2. Illness and death were constant concerns in Jane Austen's life, with the letters stressing the wish to avoid suffering. In contrast the novels turn illness into a metaphor of morality, usually for individuals, but for a whole society in the final *Sanditon.* W.H.M.

84-971. Pigrome, Stella. *'Jane!',* ChLB, n.s.5, 36, 1981, 70-81. Austen discriminates carefully in forms of address. Minute differences indicate gradations of family and personal relationship, class, status, breeding, generation, and date. J.H.A.

84-972. Smith, Muriel. *Mr. Bennet, and Mr. Collins,* JASR, 1981, 13-14. The puzzle in *Pride and Prejudice* as to why Collins is heir to a Bennet estate entailed "from the female line" need not mean that Mr. Bennet has changed his name from Collins, as P.S.A. Rossdale suggests *(What Caused the Quarrel Between Mr. Collins and Mr. Bennet? Observations on the Entail of Longbourn, N&Q,* 27,6,1980,503-4 *[A.E.S.* item 82-1761]). Collins Sr. could have changed his name from *Bennet.* Even more likely, the previous owner could have left Longbourn to the son of his elder sister, Mrs. Bennet, or in default to the son of his younger sister, Collins's mother. W.H.M.

84-973. Smithers, David Waldron. *Where Was Rosings?,* JASR, 1981, 16-19, 27. Lady Catherine De Bourgh's stately home and Collins's parsonage are likely patterned on those of Chevening House and parsonage. The Kent Archives contain a plan of the church, rectory and gardens prepared for Jane's second cousin John. (Illus.) W.H.M.

84-974. Steele, Pamela. *In Sickness and in Health: Jane Austen's Metaphor,* SNovel, 14, 2, 1982, 152-60. Sickness illustrates Austen's themes and philosophy as much as it serves plot construction. Accidents and illness are predictable results of certain types of behavior and befall those who are immature and irresponsible. However, rest during periods of disease provides the time necessary for "remedial reflection." L.M.S.

84-975. Stout, Janis P. *Jane Austen's Proposal Scenes and the Limitations of Language,* SNovel, 14, 4, 1982, 316-26. The absence of direct depictions of action during the proposal scenes in the six completed mature novels manifests not reservation on Austen's part, but an awareness of language as inadequate in expressing the extreme feelings inherent in such situations and a belief that such climactic scenes should not be trivialized with private details. L.M.S.

George Gordon, Lord Byron

84-976. Mellown, Muriel J. *Francis Jeffrey, Lord Byron, and ENGLISH BARDS, AND SCOTCH REVIEWERS,* SSL, 16, 1981, 80-90. In spite of his attack on Jeffrey, Byron was influenced by him in *English Bards,* and later, by his generally conservative view of poetry and by his estimates of Crabbe, Scott, Southey, Wordsworth, and others. Jeffrey's lack of system, practicality, and assumption of authority all influenced Byron. J.H.A.

Samuel Taylor Coleridge

84-977. Jackson, H.J. *Coleridge, Etymology and Etymologic,* JHI, 44, 1, 1983, 75-88. Coleridge's active use of etymology in his mature prose coincides with the time John Horne Tooke's etymological theory, formulated in *The Diversions of Purley,* enjoyed its greatest prestige and popularity. Coleridge admired, and praised, Tooke from about 1795 to 1801, but about 1810 Coleridge complained that Tooke's work lacked originality, showed little development, and was short-sighted in believing that histories of particular words constituted a general linguistic theory. Coleridge in his *Biographia Literaria* went beyond Tooke; the work contains many etymologies and describes some of the strengths the etymological method could foster. The habit of seeking the origins of words became so important to Coleridge that etymological association often dictated the course of an argument and can provide clues to his thought. G.A.C.

84-978. Lefebure, Molly. *'Toujours Gaie': Mrs Samuel Taylor Coleridge, 'A Most Extradordinary Character', Reviewed in the Light of her Letters,* ChLB, n.s.4, 30, 1980, 105-20. Coleridge blackened his wife's character under the influence of opium. She destroyed most of the family correspondence to protect his reputation, but unpublished letters and other evidence suggest that, though unimaginative, she was an attractive woman and a good wife whom Coleridge married for love and was unable to renounce wholly. Her sense of humour was not his, but she was courageous under severe afflictions. J.H.A.

84-979. Unsworth, John. *Coleridge and the Manchester Academy,* ChLB, n.s.4, 32, 1980, 149-58. Robert Owen and Manchester College, Oxford, records show that Coleridge visited the Manchester (Dissenting) Academy between Sept. 6, 1793 and the end of June 1795, perhaps to apply for a tutorial vacancy. Records of his movements suggest Nov. 1793. He met John Dalton the Quaker philosopher, Willian Winstanley, later Presbyterian minister and physician, and probably William Stevenson, father of Elizabeth Gaskell, as well as Owen, who may have introduced him to pantisocratic thinking. J.H.A.

John Galt

84-980. Costain, Keith M. *The Community of Man: Galt and Eighteenth-Century Scottish Realism,* ScLJ, 8, 1, 1981, 10-29. Galt's thinking was influenced by such Scottish Realists as Adam Ferguson, Lord Kames, and Adam Smith. In his work he stresses common sense, modified by intelligence; empirical methodology; a sense of community, fostering benevolence; and natural, uniform, and gradual progress. His fiction is designed to help reason nourish the moral sense by providing generally optimistic theoretical histories which welcome revision of the class system and the development of popular education, but accept the role of self-interest. J.H.A.

84-981. Gordon, Ian A. *Galt and Constable: Two New Galt Attributions,* ScLJ, 8, 1, 1981, 5-9. Galt's largely fruitless courting of Archibald Constable, documented by letters in the National Library of Scotland, resulted in two efficient articles on Greenock and Port Glasgow for *The Edinburgh Gazeteer or Geographical Dictionary* (1322). These anticipate several of Galt's fictional themes. J.H.A.

84-982. McClure, J.D. *The Language of THE ENTAIL,* ScLJ, 8, 1, 1981, 30-51. Galt's Scot dialogue differs from English in sound, grammar, and vocabulary, and his narrative employs some Scots words, idioms, and proverbial expressions. He expertly distinguishes Claud Walkinshaw, Watty, and the Leddy by their speech-patterns. Unlike Scott, Galt presents an organic Scots-speaking community, in decline as English comes to dominate. J.H.A.

84-983. Waterston, Elizabeth. *Beginning a 'Life': Opening Movement in Scott's NAPOLEON and Galt's BYRON,* ScLJ, 7, 1, 1980, 41-50. The opening biographical chapters of Scott's *Napoleon* and Galt's *Byron* show both writers moving away from Romantic fictional attitudes. Scott minimises the influence of upbringing and emphasises Napoleon in terms of revolution rather than continuity, a Carlylean man of mind. Galt also deemphasises nature, but stresses domestic influences, anticipating Victorian novelists. J.H.A.

84-984 Waterston, Elizabeth. *John Galt's Canadian Experience: The Scottish Strain,* SSL, 15, 1980, 257-62. Galt's novel *Bogle Corbet* (1831) shows Scottish cooperative effort, military discipline, and a concern with education and religion in Canada. Corbet is the first Canadian anti-hero. The book features pride, moderation, humour, and sentimentality, and should be valued for its honesty and its record of the Scottish strain in the Canadian vertical mosaic. J.H.A.

84-985. Wilson, Patricia J. *RINGAN GILHAIZE; The Product of an Informing Vision,* ScLJ, 8, 1, 1981, 52-68. Printed and ms sources show that Galt imaginatively combined historical sources with his memories of Covenanting traditions to explore in a fresh way both his concern with Scottish liberty, linking the Declaration of Arbroath, Reformation, and Covenanters, and his interest in the obsessed man. He devised a carefully calculated modification of the original Presbyterian rhetoric. *Ringan Gilhaize* goes far beyond mere factual history. J.H.A.

William Godwin

See 84-927

James Hogg

84-986. Campbell, Ian. *Hogg's CONFESSIONS and the HEART OF DARKNESS,* SSL, 15, 1980, 187-201. In advocating suicide, Gil-Martin shows Robert Wringhim his true self and persuades him to commit the personal sin of abandoning his beliefs, to curse God and die. Parallels with Lockhart's *Adam Blair,* Maturin's *Melmoth the Wanderer,* Scott's *Wandering Willie's Tale,* and especially Conrad's *Heart of Darkness* suggest a significance beyond mere satire of antinomianism. J.H.A.

Francis Jeffrey

See 84-976

Charles Lamb

84-987. Aaron, Jane. *'We Are in a Manner Marked': Images of Damnation in Charles Lamb's Writings,* ChLB, n.s.5, 33, 1981, 1-10. Lamb exorcised his family's matricidal taint in plays and prose writings. *Reflections in the Pillory* also draws on his own experience in the stocks. His unheroic presentation of outcasts, which recalls Godwin's *Caleb Williams* and Coleridge's *Rime of the Ancyent Marinere,* enabled him to achieve serenity in mid-life. J.H.A.

84-988. Dalling, Graham. *Enfield in the Time of Charles Lamb,* ChLB, n.s.5, 34, 1981, 25-34. [Details of Enfield institutions and people known to Lamb, drawn partly from his letters.] J.H.A.

84-989. Easson, Angus. *The Musician and the Nightingale: Charles Lamb and the Elizabethan Drama,* ChLB, n.s.4, 29, 1980, 85-99. Lamb comments implicitly on Elizabethan drama in his *Dramatic Specimens* (1808). He often chooses extracts for atmosphere and inward reflection rather than activity. He alerts us to subtextual psychological complexities and reflections of the author's mind (purged of false judgement or crude sensationalism), which might be missed in the agitation of performance. The specimens reflect Elizabethan characteristics and criticise 19th-century society and drama. Resembling

Romantic fragments, and sometimes making up micro-dramas, they confirmed Romantics in their revival of old glories. J.H.A.

84-990. Huxstep, Madeline. *Fear of the Gallows*, ChLB, n.s.5, 36, 1981, 65-70. [Background to Lamb's reference in letters and essays to the penal code, social background, state of the towns, law-enforcement agencies, and various crimes and criminals.] J.H.A.

84-991. Ledwith, Frank. *The East India Company*, ChLB, n.s.4, 31, 1980, 129-35. Lamb was an exceptional and highly salaried clerk in an overmanned institution which gave him time for private correspondence and other writing. [Mostly a brief history of the Company.] J.H.A.

84-992. Morris, Brian. *Tender Lamb*, ChLB, n.s.5, 34, 1981, 35-40. Lamb was tender in his love (especially of Mary), in judgement of his father, in addressing Coleridge, and in the compassionate pathetic fallacy of *To a River in Which a Child was Drowned.* The quality is summed in ch. 12 of *Rosamund Gray.* J.H.A.

84-993. Prance, Claude A. *Charles Lamb and John Linnell*, ChLB, n.s.4, 32, 1980, 158-64. [Details of Linnell's life and of the interests he shared with Lamb, who met him at the houses of Charles Aders, merchant and connoisseur, and John Varley, the artist.] J.H.A.

84-994. Reeves, F.S. *People One Would have Wished to have Known*, ChLB, n.s.4, 31, 1980, 136-8. [Biographical details of Hester Savory, the subject of Lamb's 'Hester'.] J.H.A.

84-995. Watters, Reginald. *Thomas Manning (1772-1840): 'An interesting man, but nothing more'*, ChLB, n.s.5, 33, 1981, 10-17. Lamb regarded Manning as the most wonderful man he had ever known and greatly missed him during Manning's expedition to Tibet, during which he sent Lamb lively letters and composed a journal full of minute observations by an eccentric Romantic sensibility. J.H.A.

84-996. Wickham, D.E. *Thomas Massa Alsager (1779-1846): An Elian Shade Illuminated*, ChLB, n.s.5, 35, 1981, 45-62. [Detailed account, from mss and other evidence, of Alsager, Lamb's familiar acquaintance from c. 1814, admirer of Wordsworth, member of staff of *The Times* and of the Clothmakers' Company, and amateur musician.] J.H.A.

Ann Radcliffe

84-997. Wolff, Cynthia Griffin. *The Radcliffean Gothic Novel: A Form for Feminine Sexuality*, MLS, 9, 3, 1979, 98-113. The Gothic novel was dominated by women — written by women, read by women, and having as its central figure a young girl. Ann Radcliffe invented a fictional language and a set of conventions within which "respectable" feminine sexuality could find expression. This Gothic tradition translates into the major fiction of the period in the work of the Brontës. In recent fiction, Judith Rossner in *Looking for Mr. Goodbar* has produced a kind of Gothic. It is important to move on and to invent better conventions for the rendering of feminine sexual desire. E.L.S.

Sir Walter Scott

84-998. Brown, Cedric C. *Sir Walter Scott, Robert Belt, and IVANHOE*, ScLJ, 8, 2, 1981, 38-43. In 1830, Scott relocated the battle of Stamford Bridge in *Ivanhoe* on the advice of Robert Belt, lawyer and antiquarian, who in a tactful letter of Jan. 29, 1828, here printed for the first time, offered him advice on writing historical romances. J.H.A.

84-999. Clancy, Charles J. *[HALIDON HILL]*, SSL, 16, 1981, 242-6. *Halidon Hill* is a successful historical tragedy of domestic feeling and public heroism, moving from purpose through passion to perception. J.H.A.

84-1000. Conner, Wayne. *Scott and Balzac*, ScLJ, 7, 1, 1980, 65-72. Balzac admired Scott almost unreservedly. He imitated him directly in youth, and in his maturity applied the techniques of the historical novelist to contemporary society. In his prefaces he refers to Scott to justify derivative subjects and modification of plan, and to assert the importance of a good title. J.H.A.

84-1001. Criscuola, Margaret Movshin. *Originality, Realism and Morality: Three Issues in Sir Walter Scott's Criticism of Fiction,* SSL, 16, 1981, 29-49. Scott's critical theory is consistent and related to Enlightenment thinkers such as Gerard, Beattie, and Hume. He values originality and variety; the intellectual discrimination of human nature; verisimilitude; a blend of particularisation and generalisation in the characters of novels as distinct from romances; and an Enlightenment freedom in moral matters. His ideas encouraged the young novel and may help an ageing genre today. J.H.A.

84-1002. Dale, Thomas R. *ANNE OF GEIERSTEIN: A Political Testament,* ScLJ, 7, 1, 1980, 193-201. *Anne of Geierstein* is a discreet political fable for aristocrats of Scott's time. The de Veres show traditional aristocratic virtues in opposition to the perverted nobility of de Hagenback and Count Albert, and the inadequate King René. Scott advocates a system centred on the aristocracy but with an inclusive political justice allowing a voice to all ranks. J.H.A.

84-1003. Davies, Rick A. *The Demon-Lover Motif in THE HEART OF MIDLOTHIAN,* SSL, 16, 1981, 91-6. In *The Heart of Midlothian* Scott suggests that Robertson/Staunton is a demon lover by presenting him always with head covered (as if to hide horns) and by having Effie sing of an 'elfin knight'. Thus he directs attention towards the consequences of extra-marital relationships. J.H.A.

84-1004. Duckworth, Alistair M. *Scott's Fiction and the Migration of Settings,* ScLJ, 7, 1, 1980, 97-112. Scott's descriptive realism is mediated by painterly and literary references, and his settings nearly always have metonymic relevance to character and theme. Analysis of *The Heart of Midlothian* shows the extent of Scott's modification and assembling of codes of representation to indicate Jeanie's progressive, and Effie and Staunton's regressive, cultural journeys. In Scott improvement must be combined with the preservation of traditional structures. J.H.A.

84-1005. Elbers, Joan S. *A Contrast of Fictional Worlds: REDGAUNTLET and ST. RONAN'S WELL,* ScLJ, 7, 1, 1980, 155-66. *Redgauntlet* and *St Ronan's Well,* published in the same year, contrast strongly. In *Redgauntlet* Darsie gains a world of reason and order. The world of *St Ronan's Well,* 50 years on, is discordant and running down, dominated by fortune and gambling, and its movement is one of increasing entanglement of the characters in mental and moral decay. *St Ronan's Well* is closer to modern readers. J.H.A.

84-1006. Gamerschlag, Kurt. *The Making and Un-Making of Sir Walter Scott's COUNT ROBERT OF PARIS,* SSL, 15, 1980, 95-123. Criticisms of the opening of *Count Robert* by James Ballantyne and Robert Cadell unsettled Scott in Dec. 1830, but my mid-March 1831 it was two-thirds finished. When Ballantyne and Cadell then objected to Brenhilda's pregnancy and combat, Scott laid the work aside to write *Castle Dangerous* and then returned to make minimal alterations and complete it. However, when in Oct. Scott left Britain, Lockhart rewrote nearly one-third of *Count Robert* without his knowledge: only fractions of the original text survived. J.H.A.

84-1007. Garside, Peter D. *OLD MORTALITY's Silent Minority,* ScLJ, 7, 1, 1980, 127-44. Scott probably intended *Old Mortality* to promote moderation as he understood it in 1816. In both ages silent, hesitant, or sentimental moderation, possibly impotent, was opposed by conflicting strong languages. Habits of speech link extremists on both sides, and between them Morton's speech appears oblique and ineffective in comparison. Only in sympathetic contact with subordinates does he communicate effectively. J.H.A.

84-1008. Garside, P.D. *Scott's Political Speech,* ScLJ, 7, 2, 1980, 12-30. J.G. Lockhart and Edgar Johnson interpret Scott's political speeches of 1806-07 and 1831 as rare, highly metaphorical, emotional rhetoric. Contemporary reports of the speeches and other contemporary evidence suggest rather that Scott was not an accomplished public speaker, and that these speeches are more complex in intention and show a moderate's fear of strong language. J.H.A.

84-1009. Goslee, Nancy M. *MARMION and the Metaphor of Forgery,* ScLJ, 7, 1, 1980, 85-96. In *Marmion* Scott uses prophecy and song as metonyms of poetry, whose power, though ethically ambiguous, may structure human desires into fictions which, if acknowledged, may nevertheless show a more profound truth. In the introductions he explores his motives for writing, and the forged documents in the narrative further suggest the guilt which his written fiction entails, though he comes to recognise its emotional truth. J.H.A.

84-1010. Hewitt, D.S. *The Survey of the Letters of Sir Walter Scott,* ScLJ, 7, 1, 1980, 7-18. The imperfections and incompleteness of Grierson's edition have made the National Library of Scotland's survey of Scott's letters necessary. The letters provide valuable information, especially about the texts of the poems and novels and Scott's authorial motives. Comparison of letters shows Scott was a consummate and responsive role-player. J.H.A.

84-1011. Johnston, Otto W. *Literary Influence as Provocation: Sir Walter Scott's Impact on Heinrich Heine and the Young Germans,* ScLJ, 7, 1, 1980, 73-84. The Young Germans reacting against the reactionary tone of Scott's *Napoleon* began to find similar elements in his hitherto admired earlier works and produced caricatures of the Waverley Novels to counter his narcotic effect, while noting his realistic elements. Heine's *Reisebilder* aimed to prevent Scott's national memories turning into reaction, but he imitated in part Scott's anti-capitalism. After 1848 the cultural-historical movement found Scott less interesting. J.H.A.

84-1012. Jordan, Frank. *Chrystal Croftangry, Scott's Last and Best Mask,* ScLJ, 7, 1, 1980, 185-92. Croftangry's former illusions give way to truthful narration in his account of Mrs. Bethune in ch. 6 of *Chronicles of the Canongate.* Though professedly clumsy, this is in fact an artful narration, confirming hints of talent seen in the self-acount of the first five chapters, and it introduces another ideal storyteller in Mrs. Bethune. J.H.A.

84-1013. Lamont, Claire. *Scott as Story-teller: THE BRIDE OF LAMMERMOOR,* ScLJ, 7, 1, 1980, 113-26. Scott sometimes feared that he might spoil a story in retelling it, but in *The Bride of Lammermoor* he succeeds by adding convincing psychology without inflation. In Lucy's case, by extending the time scheme he introduces the romance motif of faith tested by absence, but ultimately the workings of her mind are impressively mysterious. J.H.A.

84-1014. Millgate, Jane. *ROB ROY and the Limits of Frankness,* NCF, 34, 4, 1980, 379-96. The protagonist-narrator's name, Frank Osbaldistone, reflects the contrast between surface and underlying meaning in the text; the narration seems frank and forthright but the surname's bleakness and stoniness is present in the novel's darkness and violence. Although Frank appears to be a young, courageous figure who offers the satisfactions found in the romance, he emerges as someone who doesn't understand his own life. The narrative, characterized by an absence of reflective passages, serves as a ritual for keeping a full understanding of guilt and horror away. G.A.

84-1015. Shaw, John M. *Scott's Influence on the Childhood of the Victorians,* ScLJ, 7, 1, 1980, 51-64. Although Scott's works were generally not written for children, they were widely read by Victorian and early 20th-century youngsters. His poetry and the poets he quoted taught them traditional poetic virtues, especially clarity, and influenced many poets, notably Longfellow. J.H.A.

84-1016. Smith, D.J. *Sir James and Sir Walter: Scott and James of Douglas,* ScLJ, 8, 2, 1981, 24-37. The Douglas family is prominent in Scott's poems, fiction, and non-fiction. In *The Lord of the Isles* Sir James of Douglas shows chivalry, strength, courage, and sound sense on Robert Bruce's behalf. In *Castle Douglas* Scott imagines Sir James to be as morbid and world-weary as himself. The Douglasses appear as morally suspect rich landowners and administrators in *The Monastery, The Abbot,* and *The Fair Maid of Perth,* and in decline in *Marmion* and *The Lady of the Lake.* J.H.A.

84-1017. Sosnoski, Patricia H. *Reading REDGAUNTLET,* ScLJ, 7, 1, 1980, 145-54. In an application of Wolfgang Iser's reception-aesthetics to *Redgauntlet,* the gap caused by doubling fathers and sons invokes a repertoire of Scottish Enlightenment theories of imagination, leading the reader to question both the filial ethic and that epistemology which automatically prefers reason to imagination. The gaps occasioned by the fathers invoke Wordsworth's memory-poems and suggest that perceived as well as perceiver may change and that birth may be a forgetting of horror rather than of glory. The characterisation of Herries and Geddes creates a gap which makes a preference for any one view of history problematic. Such meaningful indeterminacies show the reader that any view of reality is necessarily schematic. J.H.A.

84-1018. Sroka, Kenneth M. *Education in Walter Scott's WAVERLEY,* SSL, 15, 1980, 139-64. *Waverley's* new blend of history and fiction confronts the problem of education. The broadly educated fictional narrator is more attractive than the more historically minded author of the footnotes. Waverley progresses by incorporating his early education into his real-life experience. He and Rose Bradwardine educate each other, whereas he has to discover for himself Flora MacIvor's fanatical use of her literary education. In their reading, minor characters are either pedantic or practical. J.H.A.

84-1019. Sroka, Kenneth M. *Wealth and Illth in ST. RONAN'S WELL,* ScLJ, 7, 1, 1980, 167-84. The sickness arising from wealth in *St Ronan's Well* is summed up by Ruskin's term *illth.* Cut off from the healthy past represented by Meg Dods, the Well's eccentric or insane inhabitants know only their spiritually impoverished present. The equally insane non-wellers lose themselves in the past and become impotent. *St Ronan's Well* is thus an inverted *Midsummer Night's Dream* (Scott's legacy with genuine healing power). J.H.A.

84-1020. Weinstein, Mark A. *Sir Walter Scott's French Revolution: the British Conservative View,* ScLJ, 7, 1, 1980, 31-40. Mill's review of *Napoleon* opposes both Scott's Burkean hierarchical conservatism with its trust in an implied social contract, and his distrust of equality and theory, especially in legal affairs. Scott's view made him a one-dimensional historian, seeing the Revolution as an avoidable aberration, and writing with an eye to his own times. J.H.A.

See also 84-983, 84-1021

Lady Louisa Stuart

84-1021. Rubenstein, Jill. *'This Applause is Worth Having': Lady Louisa Stuart as Critic of Sir Walter Scott,* ScLJ, 7, 1, 1980, 19-30. Stuart's letters to Scott show a sympathetic friend and a tactful but honest and generally acute critic. In the Waverley Novels she admired character, setting, and use of history, but objected to careless plotting and sloppy construction. J.H.A.

William Wordsworth

84-1022. Bialostosky, Don H. *Narrative Irony and the Pleasure Principle in ANECDOTE FOR FATHERS and WE ARE SEVEN,* JEGP, 81, 2, 1982, 227-43. These two poems illustrate how Wordsworth creates narrators motivated by some need or desire to recount a conversation. Consistent with his emphasis on pleasure as the primary goal, the readers can also satisfy their desires, which in these poems seem to be insight into the inadequacies, the rigidities of adults. Further thematic perspective on the poems may be gained by the "unlikely comparison" of *Anecdote* with *Oedipus Rex* and *We Are Seven* with *Antigone.* T.A.S.

84-1023. Jarvis, R.J. *The Five-Book PRELUDE: A Reconsideration,* JEGP, 80, 4, 1981, 528-51. The hypothesis that Wordsworth's *Prelude* was originally in five books is not seriously challenged by any of the available letters or records, but the condition of the mss casts serious doubts on the possibility that Books IV and V were completed before he changed his mind, a change made necessary by his failure to hit on a structure capable of neatly organizing his "spots of time." T.A.S.

Romantic British General

84-1024. Harvey, A.D. *First Public Reactions to the Industrial Revolution,* EA, 31, 3/4, 1978, 273-93. Some visitors to the developing industrial areas at the turn of the 18th century deplored the ugliness that they brought to rural scenes, but others admired them as having their own impressiveness. Not until the 1830's was there any general reaction against the moral and physical squalor in which the inhabitants of such areas lived; rather, pleasure was taken in the contemplation of useful activity and productiveness. Thus, Southey's attack upon the squalor was met with the retort that industrialization abolished pauperism, but Scott noted the dislocation between employer and laborer brought about by the new working conditions. D.M.J.

84-1025. Proffitt, Edward. *Science and Romanticism,* GaR, 34, 1, 1980, 55-80. Science has seemed consistently inimical to the romantic mind, a state that arises from the latter's conception that science sees life as founded on a "mechanistic mode of reality". This century, however, has witnessed a movement toward understanding and reconciliation as induction-based romantic thought has begun to penetrate science and lead it down paths of mutually beneficial inquiry. J.R.K.

BRITAIN IX. VICTORIAN

Charlotte Brontë

84-1026. Heilman, Robert B. *Tulip-Hood, Streaks, and Other Strange Bedfellows: Style in VILLETTE,* SNovel, 14, 3, 1982, 223-47. Brontë created new styles that may be termed "neoclassical," "romantic-realistic," "neoeuphuistic," and "surrealistic." In *Villette,* particularly, are new uses of lively dialogue, personifications, generalizations, polysyllabic terms, balanced and antithetical constructions, parallelisms, alliteration, apostrophe, inversion, divesity in rhythm and sentence length, and joining words to create a specific tone. L.M.S.

Emily Brontë

84-1027. Goetz, William R. *Genealogy and Incest in WUTHERING HEIGHTS,* SNovel, 14, 4, 1982, 359-76. Study of the system of relationship in *Wuthering Heights* helps clarify Catherine's choice of Edgar as her husband and the relationship of the two halves of the novel. Catherine's choice of Edgar signals her ability to overcome the incest taboo. Indeed, the first half of the novel can be read as a renunication of incest, with the second displaying a model of reconciliation. Finally, we see the two parts of a process from nature to culture. L.M.S.

Robert Buchanan

84-1028. Thesing, William B. *Robert Buchanan and the Late Victorian Scottish Poetry of the City,* ScLJ, 8, 2, 1981, 44-60. Buchanan's picture of London is stereotyped in subject, with pastoral longings, indifferent crowds, suburban retreats, and fallen women; but is is original in its handling of lyric, dramatic monologue, and narrative forms linked to three predominant poetic voices: poet-seer, softening sentiment, and shocking melodrama. Along with John Davidson and other Scottish poets, Buchanan helped Victorians to imagine the city. J.H.A.

Edward Bulwer-Lytton, Lord Lytton

See 84-1103

Samuel Butler

84-1029. Yeasted, Sister Rita. *The Handelian Quality of Butler's THE WAY OF ALL FLESH,* MLS, 9, 2, 1979, 23-32. Butler's obsession with the music of Handel affected all his works. Handel represented for Butler that golden mean which he tried all his life to follow. In *The Way of All Flesh,* a novel closely autobiographical, the values are all wrong, a reason perhaps why Butler chose not to publish it in his lifetime. Because the characters of Ernest and Overton in this novel will risk neither fortune nor indulgence in emotion, they cut themselves off from happiness and even from life itself. E.L.S.

Charles Dickens

84-1030. Glancy, Ruth F. *Dickens and Christmas: His Framed-Tale Themes,* NCF, 35, 1, 1980, 53-72. Christmas to Dickens was an occasion when memory could restore one and aid a personal victory over experience's destructive effects. Dickens was intrigued by the framed-tale structure of the *Arabian Nights* and thought the frame a vehicle to perfect relationships between teller and tale, writer and reader, In the "Christmas Number" of *Household Words,* Dickens first employed a theme or subject to unite various sketches; later, an implicit framework of storytelling or a lengthy introduction penned by Dickens linked the stories. G.A.

84-1031. Hartog, Curt. *The Rape of Miss Havisham,* SNovel, 14, 3, 1982, 148-65. Reversed sexual roles and arrested psychosexual development result from failed motherhood and prevent Pip from achieving maturity. L.M.S.

84-1032. Humphreys, Anne. *DOMBEY AND SON: Carker the Manager,* NCF, 34, 4, 1980, 397-413. Carker reflects the contradictory characteristics attributed to the Gothic hero-villain: he combines the morose, guilt-stricken bearing (despite having committed no grand crime to explain that bearing) and the type of an evil-doer without motive or guilt. He is both a melodramatic villain and a sensual, intelligent contrast to Dombey's coldness. The final scene fails because it overemphasizes Carker's melodramatic role and denies his complexity; Dickens recognized this failure and tried to re-establish Carker's complexity. G.A.

84-1033. Manning, Sylvia. *David Copperfield and Scheherazadal: The Necessity of Narrative,* SNovel, 14, 4, 1982, 327-36. Language provides a defense against memory, and we can follow David's progress through his growing power over language. As a youngster he is bewildered by hyperbolic clichés used by adults, but as he becomes an adult, language becomes benign. Narration controls memory through bringing the past into the present and stabilizing it. L.M.S.

84-1034. McGowan, John P. *DAVID COPPERFIELD: The Trial of Realism,* NCF, 34, 1, 1979, 1-19. The failure of realism in *David Copperfield* left Dickens with a heightened appreciation for the power of fancy. Realism, in its attempts to ensure that representations are exact copies, is hostile both to time and to language. Despite David's suspicion of fancy and of excesses in language, he sees that Micawber causes Heep's downfall with a florid denunciation that depends upon repeating "Heep" — thus enabling David to recognize the need for a "magical" use of language. G.A.

84-1035. Metz, Nancy Aycock. *The Artistic Reclamation of Waste in OUR MUTUAL FRIEND,* NCF, 34, 1, 1979, 59-72. In *Our Mutual Friend,* society is seen as divided between those who deny all relationship to society's fading artifacts and decomposing waste and those who are scavengers. The artist is alone able to bring meaning to the principle of renewal through time and decay; by "analyzing" and "articulating" his material, he brings new value to cast-off things. Examples of this artistic reclamation of waste can be seen in the activities of Jenny, Mr. Venus, and Rokesmith; like them, the artist must reclaim the already tainted and decayed. G.A.

84-1036. Mundhenk, Rosemary. *The Education of the Reader in OUR MUTUAL FRIEND,* NCF, 34, 1, 1979, 41-58. Given fragmentary and sometimes misleading knowledge, the reader is forced to participate actively in discovering, through error, the reality behind the novel's appearances. Although Dickens intentionally allows the reader to guess Harmon's disguise, his narration of Noddy Boffin's miserly habits seems intended to mislead the reader. Boffin is usually described through the perceptions of other confused characters, but even the narrator describes a solitary Boffin as miserly (Bk. III, ch. 14), apparently for the sole purpose of deceiving the reader. G.A.

84-1037. Ragussis, Michael. *The Ghostly Signs of BLEAK HOUSE,* NCF, 34, 3, 1979, 253-80. *Bleak House* operates a mystery characterized by linguistic shadowiness that pervades the entire novel. This linguistic disorder is apparent on the level of names: "Bleak House" can name a gay house and "Mount Pleasant" an ill-favored neighborhood. Personal identity is equally shadowy and poorly served by names. That Esther's real father, at both the level of father and Father, is dead and a ghost before she or the reader sees him adds to the novel's sense of language pointing to meanings that finally lie beyond it or outside of it. G.A.

84-1038. Showalter, Elaine. *Guilt, Authority, and the Shadows of LITTLE DORRIT,* NCF, 34, 1, 1979, 20-40. Dickens's use of shadow helps explain the importance of prison, the hero's guilt, and the author's authority. In Jungian terms, the Shadow represents the violent and sexual as well as the creative; meeting that shadow can result in strong feelings of guilt. The prison, as a place that enforces passivity and emasculates, heightens the shadow's impact. The omniscient narrator is compromised by the shadow, since he must invade his characters' privacy with his surveillance. G.A.

Sir Arthur Conan Doyle

84-1039. Alvin, Gerald. *The Much Maligned Red-Headed League,* BakSJ, 30, 3, 1980, 166-9. Though Holmes treats the League as if it were a fabrication of criminal John Clay, it did (and does) in fact exist. Clay misused the name. Even today, however, its functions cannot, for reasons of state, be revealed. It can be pointed out, however, that Winston Churchill's baby curls (red), on exhibit at Blenheim, suggest a function, since, like Mycroft Holmes, Churchill was at times *the* British government. T.W.R.

84-1040. Ashdown, Paul G. *The Case of the Oblique Solicitors: an Inquiry Into the Ethics of Advertising,* BakSJ, 30, 4, 1980, 230-3. Holmes and Watson, but particularly the former, have been used in advertising since their creation. Recently there have been both parodic and serious uses of the characters, rarely with any feeling for the reverence in which the Master is held. The paraphernalia — the pipe, the deerstalker, the cape, the magnifying-glass — have of course also been employed. T.W.R.

84-1041. Barzun, Jacques. *A Note on John Clay's Education,* BakSJ, 31, 1, 1981, 22-3. In *The Red-Headed League,* Holmes says that the criminal, John Clay, was educated at Eton and Oxford, and the detective gives his antagonist high praise for having devised the subterfuge of the red-headed league. Investigation indicates that Clay attended Cambridge rather than Oxford; there he encountered Henry Sidgwick, the philosopher. In a footnote to one of his works, first published in 1874, Sidgwick speaks of rich bachelors who leave their property "in providing pensions exclusively for indigent red-haired men." So it appears that Clay was not so inventive after all. T.W.R.

84-1042. Beckman, Frank S. *The Identity of Professor James Moriarty,* BakSJ, 31, 4, 1981, 207-12. Moriarty, in the Holmes stories, was actually the American scientist and philosopher Charles Sanders Peirce (1839-1914). Embittered over losing his position at Johns Hopkins, he turned to a life of crime. T.W.R.

84-1043. Black, Donald C., M.D. *Doyle Drug Doggerel,* BakSJ, 31, 2, 1981, 90-104. The Univ. of Texas (Austin) library has Doyle's student-copy of Alfred Baring Garrod, *The Essentials of Materia Medica and Therapeutics,* 6th ed. (London: Longmans Green, 1877) with the owner's marginalia. These include doggerel verses, devised as mnemonics, which indicate Doyle's interest in poisons (like Sherlock Holmes) and opium, which he used in *The Man With the Twisted Lip.* [Reproductions of pages from the volume, with Doyle's annotations.] T.W.R.

84-1044. Brundage, Paul H. *In Defense of Irene Adler,* BakSJ, 31, 4, 1981, 234-7. In *A Scandal in Bohemia* Irene Adler was not after money, as he has been suggested, but was a scorned woman. Holmes was not emotionally involved with her: her photograph, requested by the detective, is to remind him that he has been bested, not that he has been in love. Further, though it has been implied that Irene Adler was not well endowed in the chest, every evidence from the tale indicates that she was normally developed there. T.W.R.

84-1045. Camara, Mary Philip de. *A Halo for Holmes?,* BakSJ, 30, 4, 1980, 216-19. It has been suggested that though Holmes was offered a knighthood, he should have been canonized. Details in the stories indicate that he was indeed a God-fearing man, capable of working miracles, and actually humble — if one accepts the definition of humility as "truth." He served the Catholic Church including one of its popes and therefore might be a candidate for canonization. T.W.R.

84-1046. Cantor, Murray A. *Some Thought on a New Axiom,* BakSJ, 31, 1, 1981, 46-7. David Galerstein, *A New Sherlockian Axiom, BSJ,* 28 (1978), 96, advances the idea that Holmes collaborated with Watson on the tales. Evidence from the canon itself indicates that early in the partnership, Watson published without Holmes's collaboration, although with his approval. Later on, the Master offers papers to Watson for his use in preparing the records of his feats. T.W.R.

84-1047. Clark, Edward F., Jr. *WISTERIA LODGE Revisited (A Model Cop, A Model Laundry Item, and a Not-So-Model Culinary Artist),* BakSJ, 31, 1, 1981, 24-31. This Holmes story has received less attention than any other of the 60. It is an over-long short-story in two parts and its disjointed nature has caused it to be little read. Still it has some good Sherlockisms and is worth attention: the country San Pedro may be identified as El Salvador and it may be deduced that the villainous cook introduced a sleeping potion into the bad meal he prepared for John Scott Eccles. T.W.R.

84-1048. Cochran, William R. *Rummaging Through the Empty House,* BakSJ, 30, 4, 1980, 212-15. The Holmes tale *The Empty House* causes problems for the reader. These may best be solved by postulating that Watson created persiflage in order to hide the true names and events that form the basis for the crime. Holmes was never absent from London, as the details of the "hiatus" described in the story indicate. He was involved in the cheating-at-cards case which in actuality involved the Prince of Wales himself, who appeared as a witness. T.W.R.

84-1049. Cole, James. *The Curious Incident of Holmes's Doing Nothing in the Daytime,* BakSJ, 30, 3, 1980, 170-3. Holmes's early case, *A Study in Scarlet,* reveals a man good at theory but inexperienced in the practicalities of on-the-scene investigation. He examines Drebber's body (missing the wedding ring) and then leaves the room. It is up to Lestrade to ferret out the important clues that are to be found a little further into the room. Holmes ungraciously sneers at the Scotland Yard detective's discoveries, but accepts them nonetheless and makes use of them. T.W.R.

84-1050. Collins, William P. *It Is Time That I Should Turn to Other Memories: Sherlock Holmes in Persia, 1893,* BakSJ, 31, 4, 1981, 213-23. Holmes makes a passing reference to Persia in the *Empty House.* Because Persia was much in the British eye in 1893 on account of its internal and external political and religious controversies, it is probable that Holmes actually spent as much as two months there, serving his country as an observer or agent. T.W.R.

84-1051. Crosson, Frederick J. *Geopolitics and Reichenbach Falls,* BakSJ, 31, 1, 1981, 6-9. The events described in *The Final Problem* are patently unconvincing. Holmes fabricated th entire set of them in order to cloak his real activities while "absent" from London and traveling in Asia. He was on secret service duty for the Government, negotiating compromises for the Foreign Office with various governments, including that of Tibet. T.W.R.

84-1052. Curjel, Harald. *The AURORA and the Police Launch,* BakSJ, 31, 2, 1981, 70-4. *The Sign of the Four* concludes with a chase on the Thames. Details from the late 19th-century river shipping show where Conan Doyle was in error in the details in the story and where he was accurate. Facts concerning steam-launches and barges help us to envision Tonga's last shot. T.W.R.

84-1053. Dudley, W.E. *Sherlockus Militarius,* BakSJ, 30, 4, 1980, 204-6. The military references in the Holmes stories indicate that the Master was well-acquainted with the services and their traditions and that he saw military action as an avenue for intelligent thought. There is also a marked sympathy for the common soldier in the tales. T.W.R.

84-1054. Fagin, Vernon. *Sherlock Holmes, Lewis Carroll, Victorian Photography, and That Scandal in Bohemia,* BakSJ, 30, 3, 1980, 158-65. It is likely that Holmes met Dodgson (Carroll) at Oxford but although Carroll took photographs of other undergraduates, none of Holmes seems to have survived. In *A Scandal in Bohemia,* the incriminating evidence against the King of Bohemia and Irene Adler is a photograph of them taken together, most probably by Carroll. T.W.R.

84-1055. Fleissner, Robert F. *The Love Song of James Moriarty; Or, The Prof in Prufrock,* BakSJ, 30, 4, 1980, 207-11. Jull Vig, *The Love Song of Sherlock Holmes, BSJ,* 25, (1975), 18-22 [See *AES* item 549 in 20, 2 (Oct. 1976)] suggests that Eliot used Holmes as a model for Prufrock. However, the parallels much more strongly suggest that Professor Moriarty was the model since the poem is full of details that recall academic life. T.W.R.

84-1056. Foss, T. Frederick. *The Farsighted Herr von Bork,* BakSJ, 30, 4, 1980, 220-2. In *His Last Bow,* the German spy von Bork uses (in the year 1910) as the combination for his safe the letters and numbers August 1914. Some have seen this fact as evidence of the spy's remarkable foresightedness. It is more probable that he re-set the combination before Holmes appeared on the scene, to impress the detective, since in all other ways von Bork seems to have been peculiarly inept and without any foresight. T.W.R.

84-1057. Goldberg, B. Abbott. *A Case of Paternity,* BakSJ, 30, 3, 1980, 144-50. Justice Felix Frankfurter of the U.S. Supreme Court made many pronouncements in his memoirs and opinions that echo the words of Sherlock Holmes. It is a case of atavistic recollection: Frankfurter was Holmes's son by Irene Adler. T.W.R.

84-1058. Green, C. Maureen. *A Study of The Legend of the Hound of the Baskervilles,* BakSJ, 31, 1, 1981, 40-3. The character Frankland was actually a descendant of the yeoman, or franklin, who fathered the luckless maiden who died on the moor, hounded down by Sir Hugo Baskerville. This explains

Frankland's interests in property rights around the Grimpen Mire. A respectable descendant of the Baskervilles was John, the type-designer. [Diagram of Baskerville family-tree.] T.W.R.

84-1059. Haddon-MacRoberts, M. *The Mystery of the Missing Bicycles,* BakSJ, 31, 3, 1981, 135-44. The bicycle was immensely popular in Watson's day and there are a number of references to the machine in the Holmes tales, but not nearly so many as one would expect. It is likely that Watson was prejudiced against the bicycle because his old war wound prevented him from riding it and therefore he refused to mention the thing when it was ridden, for example by Holmes disguised as a low-lifer in such tales as the *Beryl Coronet.* T.W.R.

84-1060. Harville, Jack. *The Musgrave Ritual: an Alternate Solution,* BakSJ, 30, 4, 1980, 201-3. Holmes finds the servant guilty in this tale; however, the true culprit is the master, Reginald Musgrave. The detective deliberately led suspicion away from Musgrave in order that the ancient crown of Charles I would not be dragged through the muck of scandal. Later he exacted payment from Musgrave: title to the land in Sussex where he retired to keep bees. T.W.R.

84-1061. Herzog, Evelyn A. *A Royal House of Europe Revisited,* BakSJ, 31, 3, 1981, 175-6. It is rare that a Conan Doyle character reappears in a later tale, but the King of Bohemia (in *A Scandal in Bohemia*) apparently returns in H.C. Bailey's *The Archduke's Tea,* the first of the Reggie Fortune stories. T.W.R.

84-1062. Hoffman, Margaret. *The Bathroom at Baker Street,* BakSJ, 31, 2, 1981, 105-9. It is likely that the quarters of Holmes and Watson had indoor plumbing laid on, including a bathroom and washstands with hot and cold running water in the two bedrooms. T.W.R.

84-1063. Holly, Raymond L. *Europeans in Lhasa in 1891,* BakSJ, 30, 3, 1980, 151-7. H. Rider Haggard attributes his tales *She* and *Ayesha* to Ludwig Horace Holly, who claims to have been in Tibet with his adopted son in 1891. They were saved from execution by a friendly Chinese official, who in reality was Sherlock Holmes in disguise, working as a secret operative for Her Majesty's Government. T.W.R.

84-1064. Iacono, Paul O. *The True Location of 221B,* BakSJ, 31, 3, 1981, 161-8. The location of gas street-lamps and simple trigonometric calculations, together with hints from the Holmes stories, indicate that the location of the Holmes-Watson apartment was the present 111 Baker Street. T.W.R.

84-1065. John, Kevin. *Sherlock Holmes, the Napoleon of Crime?,* BakSJ, 31, 2, 1981, 75-6. Freudian analysis of Holmes shows that he may have been attracted to criminal activity, but through "reaction formation" he developed his hatred of crime and criminals. T.W.R.

84-1066. Johnson, C. Arnold. *An East Wind,* BakSJ, 31, 1, 1981, 10-13. In *The Adventure of the Empty House* Holmes says that his arch-enemy, Moriarty, died at the Reichenbach Falls in Switzerland. In actuality, Moriarty survived, to pursue Holmes across Europe and Asia. The professor disguised himself as an Oriental and eventually became known as Dr. Fu Manchu. Later Holmes dispatched Sir Denis Nayland Smith as his agent to destroy Fu. T.W.R.

84-1067. Jones, Bob. *Report from Peshawar,* BakSJ, 31, 4, 1981, 231-3. A report of a journey to India and Afghanistan in 1980, retracing the footsteps of Holmes and Watson. The guide is one Jahmad, known as Johnny, whose great-grandfather was an army surgeon with the British force in 1880. His name was John H. Watson. T.W.R.

84-1068. Kamil, Irving. *Watson and Holmes: Writer and Critic,* BakSJ, 31, 1, 1981, 48-50. Holmes is acerbically critical of Watson's first attempt to record his exploits, but as the partnership matured in later years, he came to recognize his friend's qualities and actually gave him the accolade "man of letters." T.W.R.

84-1069. Keiser, Dennis J. *The Nautical World of Sherlock Holmes,* BakSJ, 31, 3, 1981, 155-8. Holmes's knowledge of tattoos, ships, and sailors makes it likely that in his early career he served in the Royal Navy. T.W.R.

84-1070. Kellogg, Richard L. *Holmes, Master of Education,* BakSJ, 31, 4, 1981, 226-30. It has been conjectured that prior to his detective work Holmes taught science courses at University College School in Gower Street. His own education at Cambridge seems to have been interrupted, possibly because of his addiction to cocaine, but he was well equipped to do research and to publish, and he was a natural teacher, as passages in the stories make clear. T.W.R.

84-1071. Kennedy, Bruce. *The Victorian Flashlight: Sherlock and Dark Lanterns,* BakSJ, 30, 3, 1980, 141-3. Doyle mentions this device in at least a dozen of the Holmes stories. Its mechanism is described and photographs illustrate the most common types. T.W.R.

84-1072. Knoles, Thomas G. *Another Holmes and Two More Watsons,* BakSJ, 31, 2, 1981, 110-15. The 3rd-century Greek *Life of Apollonius of Tyre* by Flavius Philostratus has parallels with the Holmes stories, including a dull amanuensis like Watson, Damis. Doyle might have read and been influenced by the brief account of Apollonius in Gibbons's *Rise and Fall of the Roman Empire.* T.W.R.

84-1073. Lachtman, Howard. *Rose Red, Carbuncle Blue,* BakSJ, 31, 4, 1981, 238. Couplets based on the adventure of the *Blue Carbuncle.* T.W.R.

84-1074. Lauria, Steven. *Sherlock Holmes: Violin Owner,* BakSJ, 30, 3, 1980, 174-6. In early stories, Holmes's instrument is referred to as a fiddle or simply a violin and it is sometimes treated carelessly. In *The Cardboard Box,* we learn that it is a Stradivarius. Clearly the detective had two fiddles, the early one cheap, the later one a great instrument. We know that Paganini at one time owned four Stradivari, three of which are accounted for. It is likely that Holmes ferreted out the fourth, for which he paid a "Jew broker" 55 shillings. T.W.R.

84-1075. Lauterbach, Edward. *The Straightjacket of Success: Further Notes on Gillette's 'Sherlock Holmes',* BakSJ, 30, 4, 1980, 198-200. Gillette was wildly popular, especially in the United States, in the Holmes play that he wrote. When he tried to appear in other roles, critics shook their heads: he was ineluctably identified with the detective. He eventually accepted the identification with good grace. T.W.R.

84-1076. Martin, Alastair. *Sports and Games in the Canon,* BakSJ, 31, 4, 1981, 198-9. Doyle, a true Briton, was interested in many sports and there are many references to games in the Holmes stories. However, the detective himself was not a team-player. T.W.R.

84-1077. Maynard, Julie. *New Light on an Old Triangle,* BakSJ, 31, 4, 1981, 200-3. Fifteen of the 60 Holmes stories involve adultery, actual or implied. This interest in the situation may have arisen from Conan Doyle's own involvement with another woman (though adultery was not involved), whom he eventually married after his first wife's death. T.W.R.

84-1078. Melander, Wayne. *Sierra Blanco — Found?,* BakSJ, 31, 2, 1981, 83-9. *A Study in Scarlet* includes geographical and chronological details that are not in accord with the history of the Mormon migration. Many sites and dates have been suggested for the rescue of the Ferriers in the tale, but the most likely place and time are June 24, 1847, at Oregon Buttes near South Pass, Wyoming. T.W.R.

84-1079. Nathan, Hartley R. *THE NAVAL TREATY: the Holdhurst-Harrison Connection,* BakSJ, 31, 3, 1981, 147-54. The tale contains many puzzles, but a glance at late Victorian history solves some of them. Lord Holdhurst was modeled upon Lord Salisbury. The villainous Joseph Harrison, who wields a knife to open a window and has a black cloak over his shoulder, was actually Jack the Ripper and the cloak actually a woman's dress with which he disguised himself. T.W.R.

84-1080. Potter, Barrett G. *Sherlock Holmes in Gilded Age New York,* BakSJ, 30, 4, 1980, 235-42. Some readers contend that Holmes was in America in 1879. It is postulated that he was employed both as an actor and a pit-musician in New York, the surroundings and events of which provided him with much useful information in his later career as a private consulting detective. T.W.R.

84-1081. Raboglìatti, Mary Ellen. *The Philatelic Mr. Holmes,* BakSJ, 31, 3, 1981, 159-60. Three stamps bearing Holmes's likeness have been issued, by San Marino, Nicaragua, and the Comoro Islands. (Stamps illustrated). T.W.R.

84-1082. Redmond, Chris. *In Praise of THE BOSCOMBE VALLEY MYSTERY,* BakSJ, 31, 3, 1981, 170-4. Though it is not one of the more popular of Holmes's stories, this tale has all the ingredients that aficionados require in a good detective narrative. T.W.R.

84-1083. Rielly, Edward J. *A Universal Defect,* BakSJ, 31, 1, 1981, 44-5. Like all young people (notably students) the Baker Street Irregulars, who appear in *A Study in Scarlet* and *The Sign of the Four,* cannot follow directions. In the earlier tale, Holmes tells them not to invade his quarters en masse but to have young Wiggins report for them. Seven years later, he must give them the same instructions. T.W.R.

84-1084. Roberts, Randy. *Dr. Watson's Warning,* BakSJ, 31, 2, 1981, 80-2. In *The Sign of the Four* Watson weaves in a cryptic warning to the Marquess of Queensbury about his son, Lord Alfred Douglas, who was involved in a homosexual affair with Oscar Wilde. The character Thaddeus Sholto in the tale has many of Wilde's mannerisms. T.W.R.

84-1085. Sanford, Mark. *The Infamous Dr. Watson,* BakSJ, 31, 2, 1981, 77-9. During the Hiatus (Holmes's absence following his "death" at the Reichenbach Falls) Watson was active as Dr. Jekyll (and Mr. Hyde). A cryptographic analysis of four of the tales that appeared after Holmes's return, *Empty House, Solitary Cyclist, Three Students,* and *Missing Three Quarter,* produces the initials HYDE, Watson's confession of his double identity. T.W.R.

84-1086. Schweickert, William P. *A Question of Barometric Pressure,* BakSJ, 30, 4, 1980, 243-4. *The Boscombe Valley Mystery* is the only Holmes story with "mystery" in the title. The plot itself is no mystery, since it occurs in slightly altered form in five other tales *(Five Orange Pips, Gloria Scott, Black Peter, Sign of the Four,* and *Dancing Men).* The mystery is in Holmes's peculiarly rude attacks upon both Watson and Lestrade and his misreading of a barometer of 29 as "high." Clearly the pressure was low and Holmes, his body weakened by his addiction to cocaine, responded, as susceptible people are likely to do, with fits of temper or pique. T.W.R.

84-1087. Streffler, Philip A. *A Study of the Chaldean Roots of the Ancient Cornish Language,* BakSJ, 30, 4, 1980, 223-9. In the *The Devil's Root,* Holmes claims that he is investigating the relationship between Celtic and Phoenician languages (Cornish and Chaldean). Most linguists have dismissed the venture as fatuous, but as a matter of fact there may indeed have been connections between Celts and Phoencians, and possibly their languages as well, both in Europe and in the New World. T.W.R.

84-1088. Silverstein, Albert. *The Cornish Horrors Descend on THOR BRIDGE,* BakSJ, 30, 3, 1980. The Holmesian solution to the problem in *Thor Bridge* may not be the only possible answer. Others including the possibility that Neil Gibson was a homosexual; that the murder was committed by the gamekeeper; or that it was perpetrated by the Gibson children. T.W.R.

84-1089. Silverstein, Albert. *The Most Singular Feature of SHOSCOMBE OLD PLACE,* BakSJ, 31, 1, 1981, 35-7. The singularity of this tale lies in Doyle's stylistic mannerisms, which, if interpreted literally, are absurdities. T.W.R.

84-1090. Stavert, Geoffrey. *John Harrington Watson, M.D.,* BakSJ, 31, 4, 1981, 204-6. Watson's middle name has given rise to much speculation. Since he was a member of the Fifth Northumberland Fusiliers, who numbered Irishmen among its most valued soldiers, it is likely that the doctor was Irish and that his middle initial stands for Harrington. As for his wife calling him "James" in the *Man With the Twisted Lip,* it must have been directed at a fourth party, perhaps Dr. James Watson of Southsea, who lived there at the same time as did Dr. Doyle, in 1889. T.W.R.

84-1091. Trapp, David James. *Holmes the Graphologist,* BakSJ, 31, 1, 1981, 20-1. Holmes claimed to be able to determine the sex and age of a writer from his handwriting — both impossible feats even for the modern graphologist. And sometimes the detective failed to use graphological analysis when he had the chance. However, the science was in its infancy in Holmes's day, and however faulty might be his methods, they were always successful. T.W.R.

84-1092. Van Valkenburgh, Norman J. *The Old Shikari,* BakSJ, 31, 1, 1981, 14-19. Col. Sebastian Moran *(Empty House)* was neither imprisoned nor did he die: rather he escaped, or was allowed to flee, to the United States. He appears to have lived in Jamestown, N.Y., and he was the author of an article on deer-hunting which appeared in *Forest and Stream* on Dec. 28, 1901. In the Holmes stories he is described as an old Shikari (hunter) and the author of the deer-hunting article signs himself Old Shekarry, a variant. T.W.R.

84-1093. Warner, Richard. *The Scorcher and the Lady,* BakSJ, 31, 3, 1981, 145-6. In the *Solitary Cyclist,* Bob Carruthers rode fast: he would have been called a "scorcher" in Holmes's day. Ladies were beginning to wear bifurcated cycling costumes, but it is evident that Violet Smith did not sport this shocking sort of attire, or Watson would have commented upon it. T.W.R.

See also 84-1414.

George Eliot

84-1094. Caron, James. *The Rhetoric of Magic in DANIEL DERONDA,* SNovel, 15, 1, 1983, 1-9. Eliot's use of the rhetoric of magic describes not only the psychology of relationships in the novel but also attitudes toward destiny. Her use of concepts such as witches, divination, and augury, usually associated with romance, legend, or folk tales, suggests the novel was conceived as a totality and illuminates the problem of the mixture of romance and realism. L.M.S.

84-1095. Carroll, David. *George Eliot: The Sibyl of Mercia,* SNovel, 15, 1, 1983, 10-25. Eliot became a Victorian sibyl partly because her contemporaries were eager to hear the words of a sage, partly because her sexually ambiguous looks reinforced a notion of her as Tiresias, and partly because she injects moral comments into her work that create a bridge between fiction and reality. L.M.S.

84-1096. Graver, Suzanne. *Modeling Natural History: George Eliot's Framings of the Present,* SNovel, 15, 1, 1983, 26-34. Eliot's sense of history as the life of people contributes to the design of her fiction. Her castback settings are not so much distancing devices as ways to confront the present. The openings in all her novels draw attention to the present period while her endings variously reflect either the difference between past and present or the fusion of the two. These are further reinforced by the thematic material, which correlates with the shifting attitudes toward the nature of community undergone during her life. L.M.S.

84-1097. Levine, George. *George Eliot's Hypothesis of Reality,* NCF, 35, 1, 1980, 1-28. Like John Henry Lewes, George Eliot adopted as a hypothesis an "invisible continuous cosmos." In *Daniel Deronda,* Eliot attempts to illustrate the intutitive sense of the world as a great whole (as Daniel the prophet comprehended it) in the language and method of science. Daniel's consciousness, characterized by idealization and abstraction, conveys Eliot's hope that the scientific utilization of hypothesis and evidence bound with intuitive leaps and abstraction will achieve the theory that provides objective truths for everyone's guidance. G.A.

84-1098. Mautner Wasserman, Renata R. *Narrative Logic and the Form of Tradiition in THE MILL ON THE FLOSS,* SNovel, 14, 3, 1982, 266-79. In the ending, Eliot shifts character motivation from determinism within the novel to chance outside the work. L.M.S.

84-1099. Neufeldt, Victor A. *The Madonna and the Gypsy,* SNovel, 15, 1, 1983, 44-54. *The Spanish Gypsy* presents a heroine who is angel, goddess, and priestess, thus continuing the line of a Madonna-like heroine but preparing for a heroine who, instead, becomes a wife and mother. This change in character conception results from Eliot's own changed attitude toward life as she begins to find that neglecting personal passion for duty is not a realistic ideal. L.M.S.

84-1100. Ringler, Ellin. *MIDDLEMARCH: A Feminist Perspective,* SNovel, 15, 1, 1983, 55-61. *Middlemarch* takes the same equivocal position on "the Woman Question" that Eliot does. Typically, feminist criticism condemns the novel's presentation of Dorothea, yet the novel ought to be praised for its presentation of a heroine in whose nobility and moral intelligence the reader believes. L.M.S.

84-1101. Rochelson, Meri-Jane. *The Weaver of Raveloe: Metaphor as Narrative Persuasion in SILAS MARNER,* SNovel, 15, 1, 1983, 35-43. Eliot's narrator uses metaphor in her narraative commentary in such a way that it not only explains but allies the reader with her. Because the metaphors she uses are straightforward analogies, we feel the narrator is in control and trust her; this trust is reinforced through the narrator's movement between simile and metaphor. Because the reader trusts the narrator, the characters attain a reality that elicits the reader's concern for them. When metaphor is used inappropriately, as it is with Eppie, the characterization falls short as the metaphors do not fit the context. L.M.S.

84-1102. VanArsdel, Rosemary T. *The George Eliot Centenary Year,* SNovel, 15, 1, 1983, 62-73. [The article recounts events around the globe celebrating the 100th year of Eliot's death.] L.M.S.

84-1103. Witemeyer, Hugh. *George Eliot's ROMOLA and Bulwer Lytton's RIENZI,* SNovel, 15, 1, 1983, 62-73. In *Romola,* Eliot adopted Lytton's conception of historical romance. She keeps close to historical details and counterpoints scenes of public life with those of private life. However, she differs from him in showing how private life is changed by public events. Her presentation of society as comprised of interdependent items, influenced by different causes, and evolving into a more positive state separates the novels before *Romola* from those written after and accounts for much of the greatness of *Middlemarch.* L.M.S.

Elizabeth Cleghorn Gaskell

84-1104. Bodenheimer, Rosemarie. *NORTH AND SOUTH: Permanent State of Change,* NCF, 34, 3, 1979, 281-301. *North and South* is rarely considered on its own terms but deserves this consideration as Gaskell's "most radical and courageous work." Unlike her later more contained fictions, *North and South* examines both social and personal life from a perspective where traditional stances break down and are left in stress and confusion. This openness to the texture of experience is clear in the novel's lack of narrative bias and controlling terms in moral argument. Open questioning operates at every level and informs the novel's depiction of social change as personal change. G.A.

George Gissing

84-1105. Coustillas, Pierre. *NEW GRUB STREET: Esquisse de panorama bibliographique et critique [A General Outline of the Bibliography and Criticism],* EA, 31, 3/4, 1978, 319-30. [The article surveys (i) the successive editions of the novel, with their introductions; (ii) listings of Gissing's work in bibliographies; (iii) biographies of Gissing, and studies of the contemporary literary culture; and (iv) critical studies of Gissing in genral and of *New Grub Street* in particular.] (In French). D.M.J.

Thomas Hardy

84-1106. Davies, H. Neville. *'To Northern Climes Abhorr'd: Hardy and the Elgin Marbles,* ScLJ, 7, 2, 1980, 31-43. *Christmas in the Elgin Room* may have been influenced by Hardy's visit to Aberdeen in 1905. Plastercasts of the Elgin marbles there, speeches by Sir George Reid and H.J.C. Grierson together with the latter's Milton interests, and local Byron associations may all have fused in Hardy's mind. J.H.A.

84-1107. Moore, Kevin Z. *The Poet within the Architect's Ring: DESPERATE REMEDIES, Hardy's Hybrid Detective-Gothic Narrative,* SNovel, 14, 1, 1982, 31-42. Hardy's blending of Gothic and detective modes must be studied to clarify his romantic, nonrational novels. *Desperate Remedies,* which might be called a Romantic novel, introduces that blend and creates a unique story by using a narrator who is interested in both the mystical and the real, and a character who applies reason to mystical events. L.M.S.

Charles Kingsley

See 84-1112

Rudyard Kipling

84-1108. Gibbon, Monk. *A MYSTERY of Composition,* Hermathena, 127, 1979, 63-72. Kipling's *The Light That Failed* (1891) was published with a happy ending for the American audience and a tragic ending for the British. The author's preference remains in question. J.P.A.S.

George Moore

84-1109. Becker, Robert. *A New "Pagan Poem",* EA, 31, 1, 1978, 67-8. The poem, *Ballad[e] of Lovers,* exists in a ms presumably given by Moore to Lindo Myers (the grandfather of the present owner) in the early 1870's for publication in the *London Amateur.* Unfortunately, virtually nothing is known of either the recipient or the magazine. [The text of the poem is given in full.] D.M.J.

84-1110. Schleifer, Ronald. *George Moore's Turning Mind: Digression and Autobiographical Art in HAIL AND FAIR WELL,* Genre, 12, 4, 1979, 473-503. Autobiography makes the accidents of the tangled woof of life seem like destiny, so that life's digressions become central events, an autobiography a sacred book. Moore makes himself a digressive middle in an autobiographical novel through autobiographical art. The book transforms the apparent monologue of autobiographical writing into colloquy between the gaps and forgetfulness of past events and the full present of the self. The trilogy cannot faithfully follow the turning mind because of forgotten secondary items and other items remembered that fill the gaps. At the end the imperfections disappear; Moore ends his memoirs in forgetfulness, and in so doing ends with himself. Moore ends by remembering and forgetting in one breath, repeating the mixed art of autobiography. C.K.

William Morris

84-1111. Mann, Nancy D. *Eros and Community in the Fiction of William Morris,* NCF, 34, 3, 1979, 302-25. Morris's early stories (1856) and the longer romances that he began writing 30 years later reveal formal and stylistic differences best called Romantic and post-Romantic. The early stories, which emphasize the private and often tragic nature of erotic love, reflect the Pre-Raphaelite version of Romanticism. The later romances, which reconcile erotic love with the social life of the larger community, merge classical attitudes and more modern emotions — the result is a vision which is both comic and social. G.A.

John Henry Newman

84-1112. Dorman, Susan. *HYPATIA and CALLISTA: The Initial Skirmish between Kingsley and Newman,* NCF, 34, 2, 1979, 173-93. The numerous similarities between *Hypatia* and *Callista* and the composition history of *Callista* suggest that Newman is openly rebutting Kingsley's vision of early Christianity. That view is characterized by an emphasis on love and mercy in the New Testament that eclipses themes of judgement and austerity; Kingsley accordingly applauds benevolence and the moral sense while scorning austerity and any hint of zeal. Newman insists on an equilibrium between the brighter and darker sides of the Gospels and a constant emphasis on divine Revelation over the guidance of personal reason, which selects the most rational form of religion it can find. G.A.

Alexander Smith

84-1113. Scott, P.G. *[Alexander Smith and Burns],* SSL, 16, 1981, 241-2. A hitherto unnoted study in *The Glasgow Miscellany* for 1884 shows that Alexander Smith was conscious of Burns as a model for the Victorian working-class poet. J.H.A.

William Makepeace Thackeray

84-1114. Manning, Sylvia. *Incest and the Structure of HENRY ESMOND,* NCF, 34, 2, 1979, 194-213. *Henry Esmond* is a "fantasy of incestuous triumph" developed around and through the character of Henry. The fantasy (Thackeray's) is created through a series of doublings tied together by echoes: names, role reversals, disguises, and resonances between scenes. Thus the novel displays its incest theme and uses Henry as part of that display rather than making Henry's slight character carry the burden of the fantasy. G.A.

84-1115. Nordon, Pierre. *Regards sur [A Look at] BARRY LYNDON,* EA, 30, 4, 1977, 401-6. After the critical neglect of Thackeray's novel, Stanley Kubrick's film provides a useful commentary upon it. Kubrick simplifies the overall structure, and omits or replaces many episodes, but never contradicting Thackeray's aim. On the deterministic universe of the book, the film imposes more mythical structures, such as the search for a father. In both, Redmond is shown as being at the mercy of chance. The reader is constantly challenged to distinguish between lies and truth; Redmond gains our sympathy, but not our confidence, because he is a complete gambler, while remaining fundamentally naive. Ultimately, though, Redmond was so remote in temperament from Thackeray that the novelist replaced him as a narrator by Esmond. (In French). D.M.J.

See also 84-1242

Anthony Trollope

84-1116. Murfin, Ross C. *The Gap in Trollope's Fiction: THE WARDEN as Example,* SNovel, 14, 1, 1982, 17-30. *The Warden's* loose thematic and structural ends are typical of Trollope's Barsetshire novels. These novels only appear to follow the first in a meaningful sense. Trollope's style carries us past breaks between chapters and creates overall patterns echoed in other structural units. L.M.S.

Victorian British Fiction

84-1117. Noble, Andrew A.J. *Literary Empires and Scotch Imperials,* ScLJ, Suppl. no. 15, 1981, 91-100. (rev-art., Martin Green, *Dreams of Adventure, Deeds of Empire,* Routledge and Kegan Paul, 1980). Green detects a snobbish literary conspiracy against the adventure-literature of imperalism, but he is obsessed with that secular power which T.S. Eliot and Simone Weil reject. He ignores Coleridge's critique of imperialism and fails to see how Carlyle's Scottish millenialism prepared the way for the moral imbecile Cecil Rhodes, and how middle-class culture fed on Scott's fantasy violence. Increasingly Stevenson, Cunninghame Graham, and Edwin Muir radically criticised imperialism. J.H.A.

84-1118. Wilson, Anne. *Morals and Magic for Victorian Children,* Signal, 38, 1982, 88-102. J.S. Bratton's *The Impact of Victorian Children's Fiction* (Croom Helm, 1981) can serve as a catalyst for analyses of several 19th-century novels: Christoph von Schmid's *The Basket of Flowers,* Hesba Stretton's *Little Meg's Children,* Elizabeth Wetherell's *The Wide, Wide World,* and R.M. Ballantyne's *The Coral Island.* These works are "hybrids", combining magical and imaginative thought, which need to be not so much interpreted as understood "from within". These books were popular because they deal with inner conflict felt by the main character and by readers who identify with him/her. No special sophistication or learning is necessary for this identifying, and consequently magical stories appeal to all abilities and classes. R.M.

Victorian British General

84-1119. Auerbach, Nina. *The Rise of the Fallen Woman,* NCF, 35, 1, 1980, 29-52. Despite the existence of several views pronouncing the prostitute a vigorous woman who later often married and entered a nonretributive world, the Victorians preferred the image of the destitute or doomed prostitute. This image of the fallen woman emphasizes debasement and personal guilt, but also suggests the power of the fallen woman's will to rise. In Gaskell's Ruth, Eliot's Hetty, and Hardy's victims, and in the life of George Eliot, the transformation of the fallen woman takes on the quality of myth --the myth of woman's triumph amid images of her fall. G.A.

84-1120. Fiedler, Leslie. *Pity and Fear,* Salmagundi, 57, 1982, 57-69. Particularly in Victorian times, literature presented handicapped, maimed, and/or, disabled humans in images fostered by readers' conflicting feelings of pity and fear. Characters such as Tiny Tim, The Elephant Man, or Quasimodo are "essentially alien, absolute others" who increase rather than diminish readers' negative feelings. These literary images contribute little to a union of society's members. [The article is followed by responses from Herbert Blau, Paul Robinson, Sandra Gilbert, and Richard P. Brichner.] L.B.

BRITAIN X. TWENTIETH CENTURY

W.H. Auden

84-1121. Manhire, Bill. *W.H. Auden's THE SHIELD OF ACHILLES: A Note on Source Criticism,* AUMLA, 58, 1982, 164-9. Rather than using a Biblical source as argued by Joost Daalder (*AUMLA* 42, 186-98, 1974), Auden probably based his poem on Frost. J.B.B.

J.M. Barrie

84-1122. Tucker, Nicholas. *Fly Away, Peter?,* Signal, 37, 1982, 43-9. J.M. Barrie's *Peter Pan* deserves our interest as a stage play. The element of make-believe and play acting in the play is stronger than in the novel, *Peter and Wendy.* The play is, in fact, like a satisfying children's game; it offers a younger audience "as wide a range of key issues" as they would find in most of their games. It is as engrossing and as educative as children's games. R.M.

George Douglas Brown

84-1123. Manson, John. *Young Gourlay,* ScLJ, 7, 2, 1980, 44-54. In *The House with the Green Shutters* Brown's initial characterization of young Gourlay's somewhat morbid sensory perceptiveness is increasingly offset by a rather crude downgrading of his character in the interests of a predetermined tragic structure. J.H.A.

George Mackay Brown

84-1124. Huberman, Elizabeth. *George Mackay Brown's MAGNUS,* SSL, 16, 1981, 122-34. Brown makes the medieval story of St. Magnus relevant by emphasising his vacillations and introducing a modern parallel to point the timelessness of his passion. J.H.A.

Joseph Conrad

84-1125. Bevan, Ernest, Jr. *NOSTROMO: The Permanence of the Past,* Conradiana, 10, 1, 1978, 63-71. *Nostromo* explores the dynamic relationship between private and public history. Like *Lord Jim* and *Heart of Darkness,* the novel analyzes man's confrontation with primary, unalterable impulses and the anguish resulting from his powerlessness to escape his past. But *Nostromo* lifts this analysis on to the plane of history, implicitly criticizing 19th-century conceptions of a progressive moral development in human society. E.L.B.

84-1126. Bonney, William W. *Christmas on the Nan-Shan: Conrad and "The New Seamanship",* Conradiana, 10, 1, 1978, 17-39. MacWhirr functions as the protagonist in a modern reworking of the myth of *sol invictus* confronting the threat of winter solstice. He is not, as many critics have insisted, admirably non-intellectual: he is woodenly obtuse and incapable of insight. This is, however, epistemologically appropriate, since there is in Conrad's universe ultimately nothing to be said. E.L.B.

84-1127. Bonney, William W. *Joseph Conrad and the Betrayal of Language,* NCF, 34, 2, 1979, 127-53. In such works as *Heart of Darkness, Nostromo, The Nigger of the "Narcissus",* and *The Mirror of the Sea,* Conrad probes the limitations of language, often by offering a narrative presence which threatens to fall through its own metaphoric structure. The reader must then start at the level of metaphor — most often from tropes or from the apparent figurative significance of seemingly factual descriptions. Especially in *The Nigger of the "Narcissus",* Conrad seems to shatter linguistic surfaces at the same time that he admires them. G.A.

84-1128. Braun, Andrzej. *The Myth-Like Kingdom of Conrad,* Conradiana, 10, 1, 1978, 3-16. Although Conrad never visited the Malay kingdom of Wadjo, it appears many times in his works, most prominently in *Karain, The Rescue,* and *Lord Jim.* His knowledge came from the diaries and letters of Sir James Brooke and other European writings, but also from first-hand accounts by the natives. Conrad's Polish background gave him an intuitive understanding of the subdued peoples; this enabled him to portray the region with unique psychological accuracy. E.L.B.

84-1129. Brebach, Raymond T. *ROMANCE: A Survey of Manuscripts and Typescripts,* Conradiana, 10, 1, 1978, 85-6. Brebach suggests a chronological order for the seven surviving *Romance* fragments and supplies brief descriptions of their contents. E.L.B.

84-1130. Feaster, John. *The "Privileged Man" in LORD JIM: A Speculative Note,* Conradiana, 10, 1, 1978, 81-4. Marlow considers the events of Jim's story to be unusually close to this man's own experiences. The similarities suggest Captain Tom Lingard, of *Almayer's Folly, The Outcast of the Islands,* and *The Rescue,* but Conrad may have decided to leave him anonymous because he did not want to associate *Lord Jim* too closely with a group of novels he considered inferior. E.L.B.

84-1131. Hays, Peter L. *Joseph Conrad and Stephen Crane,* EA, 31, 1, 1978, 26-37. Conrad began writing *The Nigger of the Narcissus* in June 1896, seven months after the English publication of *The Red Badge of Courage,* and it seems clear that he had already read it, despite his later implication to the contrary. His style, which in his first two novels had been dense and convoluted, becomes simpler. There are several verbal echoes of *The Red Badge,* with a similar emphasis on the indifference of nature to human suffering, and on the struggle of a small group of men to come to terms with death. Both works portray a transformation of outlook: the evaporation of Crane's hero's romantic approach to war, and the realization by Conrad's sailors that the day of the wooden sailing-ships is over. D.M.J.

84-1132. Higdon, David Leon, and Floyd Eugene Eddleman. *A Glossary of Malay Words in Conrad's ALMAYER'S FOLLY,* Conradiana, 10, 1, 1978, 73-9. Conrad used Malay words sparingly in his first novel, and many of them can now be found in unabridged English dictionaries. Only 30 words, used over 200 times, present difficulties; they are defined here, with a sentence of context and references to other appearances of the word in the novel. R.J. Wilkinson's *A Malay-English Dictionary* is the most authoritative source because later dictionaries draw from it and because it was compiled between 1895 and 1915, the years close to Conrad's own experience and writing. E.L.B.

84-1133. Moyne, Ernest J. *Waimbo in Conrad's THE NIGGER OF THE "NARCISSUS",* Conradiana, 10, 1, 1978, 55-61. Waimbo is a typical Finn of sea lore: a legendary Finnish wizard possessed of second sight and the ability to raise, control, and dispose of winds. E.L.B.

84-1134. Raval, Suresh. *Conrad's VICTORY: Skepticism and Experience,* NCF, 34, 4, 1980, 414-33. *Victory* has been viewed as a modernist allegory and as a sentimental adventure romance. These apparently differing approaches are not really different, since the simplicity of the novel appears to invite an allegorical reading. However, this allegorical approach fails to explain adequately the novel's skepticism, which entails a "metaphysical denial of life" and implicitly contains the moral difficulties Heyst finds in his relations with Morrison and Lena. G.A.

84-1135. Singh, Frances B. *The Colonialistic Bias of HEART OF DARKNESS,* Conradiana, 10, 1, 1978, 41-54. Marlow, although disgusted by economic colonialism, has no desire to understand the African customs and he condemns them as depraved; thus he is not emancipated from the mentality of a colonizer. Conrad sees some of Marlow's limitations, but he too equates primitivism with moral inferiority and thereby weakens his attack on colonialism. E.L.B.

84-1136. Thornton, Lawrence. *Conrad, Flaubert, and Marlow: Possession and Exorcism,* CL, 34, 2, 1982, 146-56. Before his discovery of the narrator Marlow, Conrad chose to imitate Flaubert as a way to convey his vision. But the style and perspective of his precursor was inappropriate for Conrad's subjects and temperament. In his creation of Marlow, Conrad recovered his essential self, ultimately transferring "his memory of his primary identity to the voice of Marlow." The speculative, hesitant voice of Marlow evoking the ineffable and ranging chronologically over his tale is proof of Conrad's escape from Flaubert's cool, ironic syntax. W.J.S.

T.S. Eliot

84-1137. Brugière, Bernard. *Conscience et Temporalité dans [Consciousness and Temporality in] THE WASTE LAND de T.S. Eliot,* EA, 31, 1, 1978, 1-9. The poem presents a consciousness in search of Being, but enclosed within itself. When it emerges, it finds only Nothingness. The images that it projects of its situation are those of the "unreal City", where the last vestiges of reality are inexorably being reabsorbed, and of the desert, with its absolute infertility. Existence can be achieved only by gaining a comprehensive view of past and present — hence the references to past cultures: the replacement of the narrative technique by the mythic seeks to create a dialectic of drought and fertility. Time thus becomes an essential means to this unified perception, and though the poem ends with a heap of broken images, there is nevertheless a sense that the redemption of time has taken place. (In French). D.M.J.

84-1138. Lojkine-Morelec, Monique. *Persistance et avatars d'un mythe dans la poésie de T.S. Eliot [Continuity and Transformation of a Myth in the Work of T.S. Eliot],* EA, 31, 1, 1978, 10-25. The dog in "Dans le Restaurant" that interrupted the "garçon" making love to the girl could symbolize God calling upon him to renounce the lower love for the divine, with the recommended bath prefiguring Phlebas's death by drowning. Again, the Dog that digs up the corpses in *The Waste Land* could be bringing them to final annihilation or to transfiguration. Women, at this period, are associated with water, and thus with drowning — seductive, but in decay. By contrast, in the first two of *Four Quartets* and in *The Family Reunion,* women are asexual figures, possessed of a religious wisdom that transcends this world. Finally

Eliot dealt with the soul's concerns within this world, inspired by the happiness gained from his second marriage. (In French). D.M.J.

84-1139. Murray, Paul (O.P.). *The Unidentified Ghost: The Influence on T.S. Eliot of Arthur Hugh Clough,* Studies, 70, 277, 1981, 35-54. Whether by conscious effort or by the grace of unconscious memories, Eliot seems to have been able to incorporate into his own original verse every trace and every echo of his Victorian predecessor without ever acknowledging the debt. J.P.A.S.

84-1140. Rudat, Wolfgang E.H. *T.S. Eliot's Allusive Technique: Chaucer, Virgil, Pope,* Rena, 35, 3, 1983, 167-82. In illustrating modern man's rejection of the Classical/Christian Tradition, Eliot uses allusion to transmogrify the cosmic-union motif. This can be seen in allusions to Chaucer and Virgil in *The Waste Land.* Other significant allusions derive from Pope's *Rape of the Lock,* and a proper understanding of them [as pointed out] adds to our understanding of Eliot's poem. Eliot utilized *The Rape,* furthermore, to make the world he describes sub-mock-epical. His use of Pope also operates in the opposite direction. Eliot re-transforms th mock-epic into an epic: "thus representing *The Rape of the Lock* as an integral part of the same Classical Tradition epitomized by the progenitor of both Pope's and Eliot's poems, namely, the *Aeneid.*" G.A.C.

See also 84-1055.

Ford Madox Ford

84-1141. Reichert, John. *Poor Florence Indeed! or: THE GOOD SOLDIER Retold,* SNovel, 14, 2, 1982, 161-79. Close reading of the novel reveals very few facts about the tale Dowell tells. What the reader gets are Dowell's interpretations, which must be put together in light of the manner in which his mind works. This results in a story truer to the data, perhaps, than Dowell's. L.M.S.

John Fowles

84-1142. Docherty, Thomas. *A Constant Reality: The Presentation of Character in the Fiction of John Fowles,* Novel, 14, 2, 1981, 118-34. Fowles has attempted to create character that is real rather than to use character merely to achieve form. By manipulating narrative points of view he is able to emphasize individuality. He rebels against the printed word and advocates a return to oral communication in an attempt to get more directly at the essence of character. In his handling of names Fowles helps his characters break out of formal binding and assume a greater reality. A.B.F.

Christopher Frye

84-1143. Fulks, Wayne. *The Image of the Dance in Christopher Frye's Seasonal Tetralogy,* WascanaR, 17, 1, 1982, 37-54. In each play of Christopher Frye's seasonal tetralogy, the tensions of the plot lead to a celebratory event involving dance. The dance image in *The Lady's not for Burning* (1949) darkens an already ambiguous conclusion, while in *Venus Observed* (1950) the characters' inability "to cope with the proper dance" points to their difficulties in facing fundamental human problems. In *The Dark is Light Enough* (1954), the dance is a central symbol for existence, and in *A Yard of Sun* (1970), it constitutes a quiet "ever present image" perceived differently by each character. The tetralogy affirms Frye's definition of comedy as "human intelligences dancing together." D.W.A.

Lewis Grassic Gibbon

84-1144. Ortega, Ramon Lopez. *Language and Point of View in Lewis Grassic Gibbon's A SCOTS QUAIR,* SSL, 16, 1981, 148-59. In *A Scots Quair* Gibbon uses a modified form of semi-colloquial proletarian language, combining old and new idioms and different registers. *Grey Granite* is not linguistically inferior to the first two novels, but uses a more monotonous, mechanical, repetitive language to fit its subject. An old but living language is endowed with the most modern devices of radical expression. J.H.A.

84-1145. Wilson, Patricia J. *Freedom and God: Some Implications of the Key Speech in A SCOTS QUAIR,* ScLJ, 7, 2, 1980, 55-79. Young Ewan recognises the conflict between Freedom and God, his god being communism, which twists his humanity just as religion and civilisation twist all the other major male characters except free Long Rob. Chris too retains total freedom of action, based on surety of contact with the land, which links her with the Hunters of the Golden Age and abolishes her fear of death. J.H.A.

Neil Gunn

84-1146. Caird, James B. *Gaelic Elements in the Work of Neil Gunn,* SSL, 15, 1980, 88-94. Gunn's work is influenced by Gaelic language, music, and traditional legends. He is aware of the humane values of the lost Celtic civilisation, but he avoids Celtic-twilight mannerism. J.H.A.

John MacDougall Hay

84-1147. Ower, Patricia. *The Minor Characters in Hay's GILLESPIE,* SSL, 16, 1981, 50-60. In the first half of *Gillespie* Hay's minor characters give regional flavour, act as foils for Strang, and comment on the characters and action; thereafter they fade, to leave the central characters exposed. Biblical allusions suggest a passage from innocence through fall and punishment to apocalypse. Hay shows careful craftsmanship. J.H.A.

Hamish Henderson

84-1148. Ziegfield, Richard E. *The Elegies of Rilke and Henderson: Influence and Variation,* SSL, 16, 1981, 217-34. Henderson's *Elegies for the Dead in Cyrenaica* parallel Rilke's *Duineser Elegien* in theme, vacillation of mood, and symbolism, but Henderson's concern is more social than Rilke's. Such a comparison suggests that Henderson should be appreciated in a broader context than World War II documentary poetry and the Scottish Renaissance Movement. J.H.A.

D.H. Lawrence

84-1149. Arbur, Rosemarie. *LILACS and SORROW: Whitman's Effect on the Early Poems of D.H. Lawrence,* WWR, 24, 1, 1978, 17-21. Whitman's influence appears in *The American Eagle* and *The Evening Land* in allusions to his language and democratic theme. More importantly, *When Lilacs Last in the Dooryard Bloom'd* helps us read Lawrence's poems about his mother's death --*Sorrow, Drunk,* and *The Bride.* The image in *Sorrow* of "her soft-foot malady," derived from *Lilacs,* 1. 143, refers to the process of dying and lets us see that the sorrow includes not only the persona's sense of loss but also his awareness that, in spite of his using Whitman's positive words, hs has not wholly accepted death's goodness. V.L.

84-1150. Duffett, Michael F. *"Our Bert" and Kezia: Shoulder to Shoulder,* TsudaR, 24, 1979, 1-6. Lawrence and Katherine Mansfield both wrote about their early lives but that is where the similarity between the two friends ends. In *Shades of Spring,* Lawrence is explicit, repeats statements and emphasizes themes, while, in *Mr. and Mrs. Dove,* Mansfield employs the implicit suggestions of thought and phrases. J.P.A.S.

84-1151. Silkin, Jon. *Quick Man: D.H. Lawrence's Poetry,* Stand, 23, 1, 1981/82, 31-4. Lawrence's delicate responsiveness and complex English directness compensate for a tendency to hectoring prolixity. J.H.A.

F.R. Leavis

84-1152. Fluchère, Henri. *Une conscience critique: [A Critical Consciousness:] F.R. Leavis,* EA, 31, 3/4, 1978, 303-13. Little known in France because little translated, Leavis was one of the great critics of the inter-war years. He always aroused fierce antagonism, not least within his own university of Cambridge, but was a pioneer in recognizing how the Modernists, through their new poetic style, had created a new kind of awareness, so that, for him, university English studies were at the forefront of the development of human consciousness. In *New Bearings in English Poetry* (1932), which received little notice on publication, he emphasized the role of the intelligence in poetry, and in the same year he founded *Scrutiny,* in which, over 20 years, all his best work was to appear. (In French). D.M.J.

Alun Lewis

84-1153. Drew, John. *In a Flash: Alun Lewis in India,* Stand, 22, 1, 1980, 30-7. Lewis is the only British writer since E.M. Forster to have his imagination physically confronted by India. *The Earth is a Syllable* is influenced by the Upanishads and may be autobiographical, showing his return to the Pure Vision. J.H.A.

Wyndham Lewis

84-1154. Munton, Alan. *Understanding the Left,* Stand, 21, 1, 1979/80, 41-5. Wyndham Lewis has radical aspects and was one of the first cultural critics, writing on Charlie Chaplin and popular novels. Like the other great modernists, he disposed of the totalising 19th-century novel and was concerned with the public as well as the private world. J.H.A.

David Lindsay

84-1155. Raff, Melvin. *The Structure of A VOYAGE TO ARCTURUS,* SSL, 15, 1980, 262-8. *Arcturus* is structured on a trinity of feeling, relation, and existence, governing its three worlds and the three rebirths and the lives to which they lead. J.H.A.

Edwin Muir

84-1156. Dodd, Philip, and M.M. Lapsley. *KING LEAR in Edwin Muir's Prose Writings,* SSL, 15, 1980, 268-72. *King Lear* was always a literary touchstone for Muir, but for 20 years it also helped him to understand man's nature and relationship with the animal world. *Poor Tom* (1932) echoes the play's themes and clothes imagery, which Muir also features in his autobiographical and political writing. J.H.A.

Iris Murdoch

84-1157. Furuki, Yoshiko. *The Anti-heroic and the Unheroic - A Study of UNDER THE NET,* TsudaR, 24, 1979, 7-20. Iris Murdoch transforms the anti-heroic protagonist Jake into a commoner but maturer man by teaching him to face the mundane rather than chase the fantastic. J.P.A.S.

84-1158. Furuki, Yoshiko. *From the Vicarious to the Immediate - The Emerging Theme of Iris Murdoch's HENRY AND CATO,* TsudaR, 25, 1980, 1-16. Equipping her protagonist, Henry, with a family, a home, a religion, and an occupation all by proxy, Murdoch skillfully tears each away in a maturing process. Cato's imprisonment and flight from religion spurs Henry on to the realization that one's life is one's own and cannot be lived through others. For to live is to be engaged in immediate action rather than to experience vicariously. J.P.A.S.

George Orwell

84-1159. Common, Jack, (intro. by) Eileen M. Aird. *Orwell at Wallington,* Stand, 22, 3, 1981, 32-6. [Sketch of Orwell in 1930 when Common was assistant editor of the newly politically-conscious *Adelphi.]* J.H.A.

John Osborne

84-1160. Bas, Georges. *Alfred Redl, le Juif galicien: Thématique et technique dans [Alfred Redl, the Galician Jew: Theme and Technique in] A PATRIOT FOR ME de John Osborne,* EA, 30, 4, 1977, 440-54. The critical neglect of the play has been partly due to the general assumption that its theme was how the hero turns traitor because of his homosexuality. A more important motivation is the fact that Redl comes from Galicia and is implied (in defiance of history) to be a Jew. Thus the real theme is that the Austro-Hungarian Empire disintegrated because it could not inspire loyalty in its widely disparate constituent parts. Redl is a triple outsider (though the scene of the drag-ball emphasizes how many homosexuals there were in the highest ranks of society). The theme remains obscured since Osborne is unable to give his character self-revelatory speeches precisely because Redl is so completely habituated to wearing a mask. (In French). D.M.J.

Wilfred Owen

84-1161. Glover, Jon. *Owen and Barbusse and Fitzwater Wray,* Stand, 21, 2, 1980, 22-32. It was Wray's effectively unidiomatic translation of Henri Barbusse's *Le Feu* as *Under Fire,* rather than the original, that initially influenced Owen's style and his vision of war in autumn 1917. J.H.A.

84-1162. Glover, Jon. *Whose Owen?,* Stand, 22, 3, 1981, 29-31. Owen surpassed Georgian elegy by escaping from the cultural matrix represented by Rupert Brooke and by producing a richer, question-provoking poetry. J.H.A.

84-1163. Hibberd, Dominic. *Silkin on Owen: Some Other War,* Stand, 21, 3, 1980, 29-32. Owen was influenced by Sassoon, but in 1918 his work became broader and deeper. He wished his collected poems to move from protest to elegy, and recognised his own partial responsibility for war. [Silkin replies: pp. 33-6.] J.H.A.

Philippa Pearce

84-1164. Philip, Neil. *TOM'S MIDNIGHT GARDEN and the Vision of Eden,* Signal, 37, 1982, 21-5. The story of the Fall is "the key story of contemporary children's literature." Philippa Pearce's *Tom's Midnight Garden* combines the fall with the promise of a return to the garden, to a "time no longer extant". The novel tells a love story. It is a novel of emotion and image, not incident and argument. Yet, it remains a children's book, richly complex and compellingly simple. R.M.

Isaac Rosenberg

84-1165. Dickinson, Patric. *Rosenberg,* Stand, 21, 2, 1980, 9-13. Rosenberg is Owen's equal, but he writes of the universal rather than the individual and always tries to equate the actual world with the spiritual. J.H.A.

H.G. Wells

84-1166. Parsons, David. *H.G. Wells and the Psychology of Utopianism,* Stand, 22, 1, 1980, 40-7. Wells's combination of pessimism and optimism tended naturally to utopianism. The suggestiveness of *A Modern Utopia* (1905) is echoed by Edith Nesbit's *The Story of the Amulet* for children (1906): both may be analysed in Jungian terms. Wells's model for the ideal citizen was the human psyche and its possibilities, individual and collective. J.H.A.

Virginia Woolf

See 84-967.

Twentieth Century British Bibliography

84-1167. Christopher, Joe R. *An Inklings Bibliography (6),* Mythl, 5, 1, 1978, 40-6. [Annotated entries for the following: 15 Tolkien items including a film, 13 Lewis items, and others concerning Charles Williams (4), Ruth Pitter (3), Dorothy L. Sayers (1), and the Inklings generally (5).] C.A.H.

84-1168. Christopher, Joe R. *An Inklings Bibliography (7),* Mythl, 5, 2, 1978, 43-6. [Annotated entries for the following: 9 Tolkien items, 4 Lewis items, and one each for George Herbert and Charles Williams.] C.A.H.

84-1169. Rygiel, Dennis. *Style in Twentieth-Century English Literary Nonfiction: An Annotated Bibliography of Criticism, 1960-1979,* Style, 15, 2/3, 1981, 127-70. [Annotated bibliography with 293 entries.] J.B.B.

Twentieth Century British Fiction

84-1170. Kocmanová, Jessie. *Novel or Romance: Problems of Genre in Contemporary English Prose Fiction,* BSE, 14, 1981, 117-32. The history of the novel after the mid-19th century concerns the novelist's increasing consciousness of what he is trying to achieve. Prototypes of works reflecting their authors' creative difficulties include Lessing's *Golden Notebook* and *The Clanger;* Scott's *Saint Ronan's Well* and

Redgauntlet; and Aldous Huxley's *Point Counter Point.* Central to future development of the novel is the question as to whether writers will choose realistic social criticism or eccentric experimentation as a form. J.L.B.

See also 84-1117.

Twentieth Century British Poetry

84-1171. Craig, Cairns. *Two Conservatisms of English Poetry,* Stand, 20, 2, 1979, 12-19. For modernist poetry, influenced by associationism, power resides in memory which renews the world: Yeats and Eliot were politically reactionary to preserve the context which makes their poetry meaningful. For poets in the Hardy tradition, such as Larkin, time is dissolved into space, and the Southern English landscape becomes the touchstone of untimate values. C.H. Sisson combines these two conservatisms in a lament for historical and landscape discontinuities, which unconvincingly sees England as a model for all societies. J.H.A.

84-1172. Schmidt, Michael. *STAND: Symposioum on 'Commitment',* Stand, 20, 3, 1979, 12-15. Jon Silkin has failed to recognize that T.S. Eliot is in practice far from impersonal, and that his poems are rich because, with an integrity rare in modern poetry, he recognizes the multiplicity and limitations of his own character. [Silkin replies: p. 16.] J.H.A.

84-1173. Silkin, Jon. *The Rights of England,* Stand, 20, 2, 1979, 30-40. C.H. Sisson's attempt to separate Charles Maurras's fascist politics from his aesthetics is invalid and dangerous: it typifies *Poetry Nation Review's* royalism and its claims to by apolitical. [Donald Davie replies, attacking Silkin's self-righteous indignation and intolerance: pp. 41-2.] J.H.A.

84-1174. Sisson, C.H. *Poetry and Politics,* Stand, 20, 2, 1979, 23-6. Literature penetrates more deeply than incessant modern political chatter. T.E. Hulme's *Speculations* exposed the sentiments of liberalism and Charles Maurras showed the importance of national interest. The role of poetry is "to define modestly ...a bit here and there of the disorganised truth of things". J.H.A.

84-1175. Thompson, E.P. *Comment,* Stand, 20, 2, 1979, 48-54. Parallels with the 1790's suggest that we need an exploratory poetry which penetrates beneath the crude superficialities of Right and Left, defining values which disclose political commitments, and rendering the Left, as well as the Right, more compassionate and affirmative. J.H.A.

Twentieth Century British General

84-1176. Knights, Ben. *Literature as Commitment,* Stand, 20, 3, 1979, 37-42. The modernist movement in Ezra Pound, T.S. Eliot, Virginia Woolf, D.H. Lawrence, and F.R. Leavis distrusted public language and cultivated non-didactic individualism. To its achievement now needs to be added a comparable attention to the dynamics of public action. J.H.A.

84-1177. Wyatt, Jiri. *Our Political Coming of Age,* Stand, 20, 3, 1979, 20-3. *Poetry Nation Review* lacks consistency, and its constitutionalism is essentially academic and specialist. Genuine engagement recognises the gap between most writers and most people. A modern Dickens is needed to complement Solzhenitsyn by dealing with everyday anguish. J.H.A.

See also 84-805.

UNITED STATES

UNITED STATES I. PARTICULARISM AND REGIONALISM

Blacks

See 84-1438.

Jews

84-1178. Levenberg, Diane. *Three Jewish Writers and the Spirit of the Thirties: Michael Gold, Anzia Yezierska, and Henry Roth,* BForum, 6, 2, 1982, 233-44. Gold foresaw Proletarian Realism as a new literary art and wrote *Jews without Money* as hope for victims of the depression; Yezierska used the same ideas in *Bread Givers,* as did Roth in *Call It Sleep.* J.B.B.

Midwest

84-1179. Anderson, David D. *The Queen City and a New Literature,* MidAmerica, 4, 1977, 7-17. The origins of Midwestern literature can be found in late 18th-century Ohio journalism, and Cincinnati (the Queen City) dominated cultural life until it was overtaken by Chicago in the mid-19th century. F.J.B.

84-1180. Deamer, Robert Glen. *The Westering Experience in Fulton County, Indiana: A Historical Study in Midwestern American Culture,* MidAmerica, 8, 1981, 151-60. A comparison of two collections of memories of Indiana life spanning 150 years reveals much of the rural "root-values" of Midwestern culture. F.J.B.

See also 84-1196, 84-1227, 84-1228, 84-1249, 84-1251, 84-1426, 84-1429, 84-1430, 84-1431.

Norwegians

84-1181. Thorson, Gerald. *Norwegian Immigrant Novels Set in Chicago,* MidAmerica, 4, 1977, 74-88. Since the majority of Norwegian immigrants settled in Chicago, that city became the locale for over 200 novels written in Norwegian. F.J.B.

84-1182. Winther, Sophus Keith. *The Emigrant Theme,* AzQ, 34, 1, 1978, 31-43. The novels of three writers of Scandinavian origin — Moberg, Rölvaag, and Winther — exemplify what the immigrant novel is and how it relates to American culture. Moberg's first volume of *The Emigrants* (1850-1875) asks concerning the immigrants, "Where did they come from, and why?" Rölvagg's *Giants in the Earth* (1875-1900) asks, "What was the place like that they came to?" Winther's novels (1900-1925) ask, "What was the nature of the harvest they reaped?" Having lost the Old World, Winther's characters realize that their journey is over, as it is, tragically, for all people now that the last frontier has been reached. J.B.V.

UNITED STATES II. BIBLIOGRAPHY

Descriptive

84-1183. *Articles on American Literature Appearing in Current Periodicals,* AL, 48, 4, 1977, 620-5. [This annotated checklist, compiled by MLA, covers articles from 1974-1976.] D.H.C.

84-1184. *Articles on American Literature Appearing in Current Periodicals,* AL, 49, 1 1977, 148-53. [This annotated checklist, compiled by the MLA, covers articles from 1975 to 1976. One article is dated 1970.] D.H.C.

UNITED STATES III. LANGUAGE

History

84-1185. Thornton, Emma S., and Pauline Adams. *Grass/Grassroots — American Metaphor/American Cliché,* MidAmerica, 6, 1979, 7-26. The metaphoric use of "grass" and "grassroots" is "basic to our national ideology," even though it is a relatively recent American literary symbol. F.J.B.

UNITED STATED IV. THEMES AND TYPES

Subjects

84-1186. Bender, Bert A. *Let There Be (Electric) Light! The Images of Electricity in American Writing,* AzQ, 34, 1, 1978, 55-70. The image of electricity reflects American literature's spiritual history. Edwards and Franklin associated lightning with the power of God and saw in it a promise of personal or cultural salvation, but later writers such as Hawthorne and Melville wavered in their attitudes toward electric power, associating it with willfulness or pride. By the 20th century, electric imagery is used by writers such as Ellison to depict social oppression and individual loneliness. J.B.V.

84-1187. Centing, Richard R. *Ohio Magazines,* OQ, 26, 1, 1983, 17. [About *The Gamut: A Journal of Ideas and Information,* published out of Cleveland State Univ.] J.S.P.

UNITED STATES V. SEVENTEENTH AND EIGHTEENTH CENTURIES

Charles Brockden Brown

84-1188. Kreyling, Michael. *Construing Brown's WEILAND: Ambiguity and Derridean "Freeplay"*, SNovel, 14, 1, 1982, 43-54. The idea of a decentered universe is found in *Wieland*, which presents "reality" as a fiction. Brown's use of ambiguity in conveying this idea can be apprehended most easily by using Derrida's ideas. L.M.S.

Hector St. John de Crevecoeur

84-1189. Robinson, David. *Crevecoeur's James: The Education of an American Farmer*, JEGP, 80, 4, 1981, 552-70. The drastic changes in tone found in Crevecoeur's *Letters* tempts readers to question his responsibility for their present form. But viewed as chronicling the breakdown of his spokesman's optimism, the difficulties disappear. John begins by conceiving the American farmers as embodying the positive values, but when they mutate into the frontiersmen who greedily abandon the plow to batten on slaves and off Indians, he desperately seeks to find equivalent virtues in the Indians. T.A.S.

Edward Taylor

84-1190. Davis, Thomas M., and Virginia L. Davis. *Edward Taylor's Metrical Paraphrases of the Psalms*, AL, 48, 4, 1977, 455-70. Pages bound into the *Christographia* boards contain Taylor's metrical paraphrases of Psalms 1-9 and 18 in the first group transcribed in 1674-75 and Psalms 12-38, 49, and parts of Psalms 11, 39, and 48 in the second group transcribed in the early to middle 1680's. The first group corresponds to the metrical patterns of the Sternhold-Hopkins *Whole Booke of Psalmes* (1628) and may have been designed to be sung. In the second group, Taylor is more concerned with the poetry and uses a tighter rhyme scheme. [The mss are described. Psalms 1, 3, 6, 18 (both versions), and 23 are reproduced.] D.H.C.

Phillis Wheatley

84-1191. Isani, Mukhtar Ali. *The First Proposed Edition of POEMS ON VARIOUS SUBJECTS and the Phillis Wheatley Canon*, AL, 49, 1, 1977, 97-103. Examination of the list of proposed poems in an advertisement for Wheatley's *Poems on Various Subjects* in the Boston *Censor* (Feb. 29, March 14, and Apr. 11, 1772, n.p.) establishes the chronology of her poetry, explains references, and confirms authorship of "some recently discovered poems." The dates of her poetry show her precociousness, and the titles show a wider range of interest than previously known. The plan to publish by subscription was unsuccessful. [The advertisement is reprinted.] D.H.C.

Seventeenth and Eighteenth Centuries U.S. Bibliography

See 84-1224.

Seventeenth and Eighteenth Centuries U.S. General

84-1192. Gould, Christopher. *Scottish Printers and Booksellers in Colonial Charleston, S.C.*, SSL, 15, 1980, 202-20. After 25 years of stagnant control by the Timothy family, the South Carolina printing and bookselling trade was revived after 1754 by Robert Wells and his sons John and William, by his printer David Bruce who went independent in 1766, and briefly by James and Alexander Robertson. Scottish loyalism, real or suspected, influenced their fortunes, but they also brought European sources of materials, liberal credit-terms, and the development of markets in other parts of the South, making available cheap and varied reading material to a larger clientele. J.H.A.

UNITED STATES VI. NINETEENTH CENTURY, 1800-1870,

John Howard Bryant

84-1193. Hallwas, John E. *The Poetry of John Howard Bryant*, MidAmerica, 7, 1980, 27-39. Bryant's poetry has been undeservedly ignored by 20th-century scholars. F.J.B.

Rebecca Harding Davis

84-1194. Hesford, Walter. *Literary Contexts of LIFE IN THE IRON-MILLS,* AL, 49, 1, 1977, 70-85. Viewed in the literary contexts of Hawthorne's works, the social novel, and the religious bias of American literature in the 1840's and 1850's, Davis's *Life in the Iron-Mills* "extends the accomplishments of the romance." Her commitment to her subject, use of an upper-storey in an old house, distance in time and space from the protagonists, and focus on a work of art show Hawthorne's influence. Davis addresses the condition of the worker and his environment; but in "probing the *meaning* of apprehended reality," she moves away from the social novel to the romance. Like Thoreau, she disdains liberal cures; the "pragmatic Christianity of the Quaker" is the answer in *Life.* For Davis, the romance includes reality. D.H.C.

Emily Dickinson

84-1195. Petry, Alice Hall. *Two Views of Nature in Emily Dickinson's IN WINTER IN MY ROOM,* MLS, 9, 2, 1979, 16-22. This poem deserves a new critical approach, one not exclusively devoted to the Freudian interpretation commonly given it. Rather than to be read as a dream, this poem shows a symbolic rendering of the two aspects of Nature as seen by the human mind: Nature as friendly (the pink worm) and Nature as hostile (the snake), or Nature as romantic and Nature as naturalistic, both attitudes common in the later 19th century. Both attitudes find reflection in this poem. E.L.S

See also 84-1406.

Daniel Drake

84-1196. Anderson, David D. *Daniel Drake, M.D.: The Franklin of the West,* MidAmerica, 7, 1980, 9-26. Drake was a pioneer in medical education as well as a member of Cincinnati's intellectual community. His writing reflects a confidence in the emerging West and an expectation of an "evolution of a peculiarly Western literary language." F.J.B.

Ralph Waldo Emerson

See 84-1215, 84-1330.

Samuel G. Goodrich

See 84-1198.

Nathaniel Hawthorne

84-1197. Eberwein, Jane Donahue. *My Faith is Gone! YOUNG GOODMAN BROWN and Puritan Conversion,* C&L, 32, 1, 1982, 23-32. Puritan theology functions importantly in this story, in which Hawthorne probes "the moral and psychological aftereffects of a false conversion." Brown, a kind of Everyman, depends "first on an inadequate Faith and later on a self-justifying refection of human community." Like many others of his time, he thought piety to be a matter of externals rather than of inner renewing. J.S.P.

84-1198. Jones, Wayne Allen. *Hawthorne's First Published Review,* AL, 48, 4 1977, 492-500. Hawthorne's essay on Samuel G. Goodrich's *The Outcast and Other Poems* (1836) warns "about imagination being transformed into Fancy," serves as a gauge of Hawthorne's sense of his own prior literary achievement, and explains his "shift to the highly abstract mode of allegory" in the 1840's. Hawthorne, who had business connections with Goodrich, wrote the review at his request. [The review is printed in full.] D.H.C.

84-1199. McElroy, John Harmon, and Edward L. McDonald. *The Coverdale Romance,* SNovel, 14, 1, 1982, 1-16. *The Blithedale Romance* combines the themes of hidden sins and the relationship of fancy and actuality. By so doing, it becomes both a romance and a realistic novel; examining Coverdale's role as narrator illuminates this duality. L.M.S.T.

84-1200. Sarracino, Carmine. *THE SCARLET LETTER and a New Ethic,* CollL, 10, 1, 1983, 50-9. In her reliance on inner promptings rather than external values, Hester anticipates the "new ethic" outlined by Eric Neumann in his *Depth Psychology and a New Ethic* (N.Y.: Harper and Row, 1973). Like

Neumann, Hawthorne recognized the passing away of old values (Puritanism) and the emergence of new (Transcendentalism). Hawthorne, however, remained ambiguous about the new order and insisted on a need for a connection to the past. G.C.S.

84-1201. Shriver, M.M. *Young Goody Brown,* EA, 30, 4, 1977, 407-19. Critics have praised the work highly, while remaining puzzled: the significance both of Faith's name and of her pink ribbons appears ambivalent, as does the reality of the witches' meeting. The story describes "the inescapable culpability of the human heart": Goodman Brown is totally unprepared for the sensuality that his wife arouses in him, and he within her; he is determined to continue to see her as entirely pure. The witches' meeting is thus a symbolic projection of a night of love between husband and wife — hence Hawthorne's nervousness about including the story in *Twice Told Tales.* It foreshadows D.H. Lawrence's account of how a man without a strong belief in himself will be destroyed by a woman. D.M.J.

Herman Melville

84-1202. Cook, Dayton G. *Displaced Archetypes: Captain Ahab and Adrian Leverkuhn,* CollL, 9, 2, 1982, 112-22. The heroes of both *Moby Dick* and Mann's *Dr. Faustus* are "inverted Christ figures" in novels with strong apocalyptic themes. Both heroes act out of love for mankind, but, through a misguided sense of mission, end up in league with demonic forces. G.C.S.

84-1203. Egan, Philip J. *Time and Ishmael's Character in "The Town-Ho's Story" of MOBY-DICK,* SNovel, 14, 4, 1982, 337-47. "The Town-Ho's Story" has been ignored for what it reveals about Ishmael. While it serves as a microcosm of the novel, it also demonstrates how a story evolves. Additionally, Ishmael's narrative reveals his stage of growth; thus, the time manipulation involved suggests a developmental view of the novel, the story, and Ishmael's personality. L.M.S.

84-1204. Hauser, Helen A. *Spinozan Philosophy in PIERRE,* AL, 49, 1, 1977, 49-56. *Pierre* exhibits "both personal and doctrinal similarities between Plinlimmon and Spinoza." Like Spinoza, Plinlimmon is courteous, dresses respectably, lives austerely, and attracts followers. Plinlimmon's Pamphlet may be Spinoza's *Ethics;* both espouse a morality "based on human, not divine, principles." There is a shooting incident in Spinoza's life and the novel. *Pierre* shows Melville's interest in Spinoza, "although it ultimately refutes most of his *Ethics.*" D.H.C.

84-1205. Hays, Peter L., and Richard Dilworth Rust. *"Something Healing": Fathers and Sons in BILLY BUDD,* NCF, 34, 3, 1979, 326-36. Several details about the composition of *Billy Budd, Sailor* (especially the late stage of development of Vere's character) indicate that Melville intentionally added a father-son theme to the work. Melville identified himself with Captain Vere and his son Malcolm, a suicide at 18, with Billy Budd. For Melville the novel is a sort of reconciliation with Malcolm in which Malcolm absolves his father of any role in his suicide. G.A.

84-1206. Markels, Julian. *Melville's Markings in Shakespeare's Plays,* AL, 49, 1, 1977, 34-48. [The article is "a summary of Melville's 491 markings in the seven-volume Hilliard & Grey edition" of Shakespeare's plays (now in the Houghton Library). The markings suggest Melville's interest in "Shakespeare's depiction of ingratitude and malice, the conflict of appearance and reality, and the possibility of cosmic demonism" as well as "Shakespeare's depiction of loyalty and trust rewarded, the identity of appearance and reality, and the possibility of cosmic harmony."] D.H.C.

84-1207. Sattelmeyer, Robert, and James Barbour. *A Possible Source and Model for THE STORY OF CHINA ASTER in Melville's THE CONFIDENCE-MAN,* AL, 48, 4, 1977, 577-83. *The China Aster,* a religious annual of homiletic stories published by S.H. Colesworthy, is a possible source for *The Story of China Aster* (Ch. 40 of Melville's *The Confidence-Man).* The source includes *The Story of China Aster* in the satire on religion in the rest of the novel and clarifies the attack on Winsome and Egbert (Emerson and Thoreau). D.H.C.

84-1208. Uchimizu, Hiroko. *PIERRE,* TsudaR, 25, 1980, 111-24. Melville's indecisiveness proved a fatal flaw in *Pierre.* On one hand his hero argues the absurdity of a heavenly heroism on earth; on the other, this very heroism is attempted by creating a tragic figure through mythical illusions. *Pierre* is an "incorrigible idealist" aspiring to immoratlity but unable to establish an independent selfhood from which to start. J.P.A.S.

84-1209. Vessella, Carmella M. *Melville on Christmas Day, 1840,* AL, 49, 1, 1977, 107-8. The Whaleman's Shipping Paper (now in the Melville Whaling Room of the New Bedford Public Library) shows Melville signed with the owners of the *Acushnet* in Fairhaven on Dec. 25, 1840. D.H.C.

84-1210. Young, John W. *Ishmael's Development as Narrator: Melville's Synthesizing Process,* CollL, 9, 2, 1982, 97-111. In the early chapters of *Moby Dick,* Ishmael's creative consciousness shifts back and forth between narrative and presentive modes, and projects itself across time and into characters' minds. His consciousness thus becomes the unifying center of the novel, preparing us for the modal shifts in the Quater-Deck chapters. G.C.S.

Edgar Allen Poe

84-1211. Engel, Leonard W. *Obsession, Madness, and Enclosure in Poe's LIGEIA and MORELLA,* CollL, 9, 2, 1982, 140-6. Images of enclosure and confinement dominate the minds of the protagonists in the two stories. This imagery heightens the reader's awareness of the heroes' psychic crises and unifies the mood of each story. G.C.S.

84-1212. Lippe, George B. von der. *Beyond the House of Usher: The Figure of E.T.A. Hoffman in the Works of Poe,* MLS, 9, 1, 1978/79, 33-41. The importance of the Hoffmann figure to Poe is evidenced in Poe's exploitation of it in the creation of Usher, and also in its recurrence in other of his works. Perhaps as early as 1826, Poe came under the influence of Hoffmann. The figure of Hoffmann, extracted from English language biographies of the German writer, was used by Poe not only in his tales, but in conjunction with another character model — Poe himself. E.L.S.

84-1213. Rosenzweig, Paul. *"Dust Within the Rock": The Phantasm of Meaning in THE NARRATIVE OF ARTHUR GORDON PYM,* SNovel, 14, 2, 1982, 137-51. All the "endings" of the novel must be considered to understand Poe's point — that enduring meaning within events can never be grasped. This view enables the novel to be seen as integrated through its fragmentation. L.M.S.

Henry David Thoreau

84-1214. Johnson, Paul David. *Thoreau's Redemptive WEEK,* AL, 49, 1, 1977, 22-33. Thoreau structured *A Week on the Concord and Merrimack Rivers* "around the quest for self-liberation." "Stages of Growth" are "demythologizing and re-orienting the self," "discovery of natural self-sufficiency versus society," "resulting restructuring of social relations," "discovery of self in relation to laws of spiritual growth and decay," "preparation of self for further re-orientation in anticipation of new growth," and "renewed growth of self." Thoreau repeated this rhetorical strategy in *Walden.* D.H.C.

84-1215. Walcutt, Charles Child. *WALDEN as a Response to THE AMERICAN SCHOLAR,* AzQ, 34, 1, 1978, 5-30. Unwilling to be the incarnation of Emerson's American scholar, Thoreau so organized the opening and central chapters of *Walden* as to refute the ideas presented in *The American Scholar.* "Economy" attacks Emerson's view of the scholar as Man Thinking, showing that the life of the mind must rest on solid practical foundations. Thoreau offers his influences on the scholar — Reading, Sounds, and Solitude — in opposition to Emerson's influences — Nature, The Mind of the Past, and Action. Whereas Emerson's scholar hastily seizes these influences as resources for building a sublimer self, Thoreau's scholar fuses the spiritual and the practical. J.B.V.

Walt Whitman

84-1216. Bedient, Calvin. *Walt Whitman: Overruled,* Salmagundi, 58/59, 1982, 326-46. Although Whitman kept his counter-visionary impulses (his narcissism and his homoeroticism) subdued in his poetry, his homosexuality gave strength and urgency to his writing rather than to his personal relationships. In sections of *The Sleepers, Calamus, Song of Myself,* and *Democratic Vistas,* Whitman's ideology and sexual inclinations conflict, leaving the poet free for ideal, not genital, love. Such texts reflect Whitman's attempt to hide these conflicts. L.B.

84-1217. French, Roberts W. *Whitman in Crisis: A Reading of SCENTED HERBAGE OF MY BREAST,* WWR, 24, 1, 1978, 29-32. The poet begins by claiming that through his poems he will live forever like nature; but, realizing that they cannot express his heart clearly and that every living thing dies, he ends by committing himself to death. V.L.

84-1218. Greenberg, Wendy. *Hugo and Whitman: Poets of Totality,* WWR, 24, 1, 1978, 32-6. A stylistic comparison of two paragraphs about the poet's liberty — one from the preface to *Les Rayons et les ombres* and one from the preface to *Leaves of Grass* — shows that Hugo and Whitman both believed that the poet looks physically and spiritually at the entire cosmos and that poetry shows the cosmic multiplicity. V.L.

84-1219. Leonard, David Charles. *Lamarckian Evolution in Whitman's SONG OF MYSELF,* WWR, 24, 1, 1978, 21-8. In *Song of Myself* Whitman uses Lamarck's four evolutionary laws to declare nature's limitless variety, humanity's conscious evolutionary striving, man's vigorous labor, and the sexual production of stronger human generations. Thus Whitman combines the themes of endless journey and physical and spiritual evolution. V.L.

84-1220. Loving, Jerome. *Whitman CORRESPONDENCE: Six,* WWR, 24, 1, 1978, 36-7. (rev.-art., *Walt Whitman: The Correspondence, Volume VI: A Supplement with a Composite Index,* ed. Edwin Haviland Miller, N.Y.: N.Y. Univ. Pr., 1972). Although these letters and postcards found since 1969 contain nothing important, Miller's introduction to this final volume of his excellent series gives helpful information about Whitman's financial transactions between 1876 and 1892. V.L.

84-1221. Strom, Susan. *'Face to Face': Whitman's Biblical Reference in CROSSING BROOKLYN FERRY,* WWR, 24, 1, 1978, 7-16. The theme and imagery of *Crossing Brooklyn Ferry* depend on the initial image of "face to face," an image of unity within opposition. This image appears in two groups of Biblical passages, both concerned with the prophet's vision or experience. The first group, indirectly related to the poem, comprises Genesis 32:30, Deuteronomy 5:4 and 34:10, and Judges 6:22; the second group, directly related to the poem, comprises I Corinthians 13:12 and Proverbs 27:19. V.L.

84-1222. White, William. *Available Whitman Texts: A Survey,* WWR, 24, 1, 1978, 37-9. (rev.-art.) Of the nine representative texts reviewed, the best is Sculley Bradley and Harold W. Blodgett's *Walt Whitman: Leaves of Grass: Authoritative Texts, Prefaces, Whitman on His Art, Criticism,* Norton Critical ed. (N.Y.: Norton, 1973). A necessary edition for a graduate seminar is Malcolm Cowley's *Walt Whitman's Leaves of Grass: The First (1855) Edition* (N.Y.: Penguin, 1977). A text popular with scholars is James E. Miller, Jr.'s *Walt Whitman: Complete Poetry and Selected Prose,* Riverside ed. (Boston: Houghton Mifflin, 1977). The least appealing is James Reeves and Martin Seymour-Smith's *Selected Poems of Walt Whitman* (London: Heinemann; N.Y.: Barnes & Noble, 1976). V.L.

84-1223. White, William. *Whitman: A Current Bibliography,* WWR, 24, 1, 1978, 39-41. [This bibliography lists 51 works dealing wholly or partly with Whitman. The works range in date of publication from 1974 to 1978.] V.L.

See also 84-1328, 84-1329.

Nineteenth Century, 1800-1870, U.S. Bibliography

84-1224. Ward, William S. *American Authors and British Reviewers 1798-1826: A Bibliography,* AL, 49, 1, 1977, 1-21. [This bibliography lists more than 450 reviews and covers over 40 American writers. Washington Irving, James Fenimore Cooper, Charles Brockden Brown, and James Kirke Paulding are subjects of the most reviews. The headings are *Reviews, General (Non-Review) Articles on Authors and Their Works,* and *General Articles on American Literature and the Literary Genres.]* D.H.C.

Nineteenth Century, 1800-1870, U.S. Fiction

84-1225. Schmitz, Neil. *Tall Tale, Tall Talk: Pursuing the Lie in Jacksonian Literature,* AL, 48, 4, 1977, 471-91. The sophistication of the tall tale is overlooked. Tall talk, the medium of the tall tale, pursues "a lie under difficulties" and "expresses the spirit of the times." Both Joseph G. Baldwin's *The Flush Times of Alabama and Mississippi* ("a meta-tall tale") and Thomas B. Thorpe's *The Big Bear of Arkansas* ("perhaps the purest tale in the genre") "reveal the rigorous logic of tall talk" and "show the pressing cultural reference that informs the tall tale." D.H.C.

84-1226. Williams, Kenny J. *THE PAST IS PROLOGUE — Chicago's Early Writing,* MidAmerica, 4, 1977, 55-73. Chicago's novelists before 1871 foreshadowed the later realists by their "acceptance of a new American hero — the businessman," and by their rejection of traditional Eastern values. F.J.B.

Nineteenth Century, 1800-1870, U.S. Poetry

84-1227. Mattson, Jeremy. *The Comic Song in the American Midwest, 1825-1875,* MidAmerica, 4, 1977, 30-55. Humorous songs of the 19th-century usually concerned courtship, ethnic subjects, or wonder at social change. It is surprising that the sheet-music industry was in fact a very large commercial enterprise throughout the Midwest. F.J.B.

Nineteenth Century, 1800-1870, U.S. Prose

84-1228. Noverr, Douglas A. *Midwestern Travel Literature of the Nineteenth Century: Romance and Reality,* MidAmerica, 4, 1977, 18-29. Margaret Fuller's *Summer on the Lakes in 1843* (1844) and Charles Lanman's *A Summer in the Wilderness* (1847) epitomize mid-19th-century romantic travel literature in the Midwest. F.J.B.

UNITED STATES VII. NINETEENTH CENTURY, 1870-1900

Kate Chopin

84-1229. Wymard, Eleanor B. *Kate Chopin: Her Existential Imagination,* SoSt, 19, 4, 1980, 373-84. In *The Awakening,* "Chopin never preaches values to be realized. She confronts the reader with a crisis that involves life itself." J.B.B.

Stephen Crane

84-1230. Conway, John D. *The Stephen Crane - Amy Leslie Affair: A Reconsideration,* JML, 7, 1, 1979, 3-14. Five unpublished letters from Stephen Crane and banking records of Crane shed light on his affair with Amy Leslie. Evidence shows that Crane received an amount of money from Leslie and took two years to repay her (if he ever did). The legal proceeding instituted by Leslie shows that she was a strong-willed woman who would not tolerate Crane's trifling with her affections. J.M.B.

84-1231. Mavrocordato, Alexandre. *MAGGIE, allégorie du coeur [Allegory of the Heart],* EA, 31, 1, 1978, 38-51. Crane created his two major novels from his dreams of love and war respectively, and only retrospectively confirmed them by experience. If the seamy New York world of Maggie, and her fate as a prostitute, contrast Crane's own strict Methodist upbringing, Jimmy's sense of honor foreshadows Crane's own quixotic behavior, while his father's early death and mother's preoccupation with good causes resulted in Crane's being neglected as a child. Moreover, the style of *Maggie* is influenced by the Bible and sermons, the heroine's downward journey parodies *The Pilgrim's Progress,* and her suicide by drowning is emblematic of baptism. In his later relationship with Cora Taylor, Crane found a surrogate-mother in a fallen woman who nursed him until his death. (In French). D.M.J.

See also 84-1131.

Voltairine DeCleyre

84-1232. Atlas, Marilyn Judith. *Voltairine DeCleyre's Feminism: A Study of Her Theory and Characterization,* MidAmerica, 7, 1980, 40-51. DeCleyre's public lectures advocated compromise, yet her fiction depicted self-destructive heroines. She could not balance the demands of "self-suppression and self-restraint." F.J.B.

Edward Eggleston

84-1233. Kolbenschlag, Madonna C. *Edward Eggleston and the Evangelical Consciousness,* MidAmerica, 5, 1978, 19-29. Eggleston's didactic novels often embody the "paradigm of transformed transcendental energy" that Max Weber later termed the "Protestant Ethic." F.J.B.

Joel Chandler Harris

84-1234. Griska, Joseph M., Jr. *Two New Joel Chandler Harris Reviews of Mark Twain,* AL, 48, 4, 1977, 584-9. [Harris's reviews of Twain's *The Stolen White Elephant Etc.*, entitled *Two New Books* (the Atlanta *Constitution,* June 11, 1882, p. 4, cols. 2-3), and *Huckleberry Finn,* entitled *HUCKLEBERRY FINN and His Critics (Constitution,* May 26, 1885, p. 4, cols. 2-3), are reprinted in full.] D.H.C.

John Hay

84-1235. Hallwas, John E. *The Varieties of Humor in John Hay's Pike County Ballads,* MidAmerica, 5, 1978, 7-18. The humor in Hay's dialect poems has not been studied, even though it is, in fact, his greatest achievement. F.J.B.

William Dean Howells

84-1236. Engel, Bernard F. *The Genteel Poetry of William Dean Howells,* MidAmerica, 6, 1979, 44-61. It is necessary to consider Howells's poetry which, albeit a minor achievement, does add to our comprehension of the man and his era. F.J.B.

84-1237. Parker, Barbara L. *Howells's ORESTEIA: The Union of Theme and Structure in THE SHADOW OF A DREAM,* AL, 49, 1, 1977, 57-69. In *The Shadow of a Dream,* Howells uses Aeschylean elements "to illuminate his theme of complicity." Romanticism precludes free choice and results in "flawed moral judgment" in Faulkner, Hermia, and Nevil (the protagonists of the trilogy). March plays the choral role by resisting involvement. Mrs. Faulkner, March's antithesis, "represents constructive complicity." D.H.C.

84-1238. Stein, Allen F. *Marriage in Howells's Novels,* AL, 48, 4, 1977, 501-24. Much of Howells's work "examines marriage in America." In the early works, a good marriage helps the couple cope with the outside world. The work of the 1880's shows some suspicion that a successful marriage may isolate the couple; but in the later works, it frees the individual from concern with self and evolves into community responsibility. Bad marriages "have nasty social repercussions." D.H.C.

Henry James

84-1239. Berkove, Lawrence. *Henry James and Sir Walter Scott: A 'Virtuous Attachment'?,* SSL, 15, 1980, 43-52. The phrase *virtuous attachment* in *The Ambassadors* may be taken from Scott's review of Jane Austen's *Emma.* It points to James's acceptance of the moral function of the novel. J.H.A.

84-1240. Durand, Régis. *THE TURN OF THE SCREW: Le Déni de la fiction [The Disavowal of Fiction],* EA, 31, 2, 1978, 176-87. James deliberately distances the narrative beyond a series of frames, including his own preface. He saw it as "a piece of ingenuity pure and simple" that manoeuvered the reader into evoking the evil for himself. Amused by the reader who was determined to take the story as real, or who projected his own moral convictions upon the author, James was out to create a slight work that would captivate the highly sophisticated reader. The work's main characteristic was, for James, a "returning upon itself": there is a repeated displacement of belief, which gives the characters an urgent desire to impart their vision to others, but they are overwhelmed by a sense of strangeness whenever, instead of seeing, they have the feeling of being watched. (In French). D.M.J.

84-1241. Jeffers, Thomas L. *Maisie's Moral Sense: Finding Out for Herself,* NCF, 34, 2, 1979, 154-72. The prepubescent point of view in *What Maisie Knew* allows James to explore those qualities which people must share "if their going to bed together is to do any good" and to require the reader to discover these qualities (the help of family and community) for himself — as Maisie must. James's narrator supplies clues to the reader in the form of imagery; two examples are the images of the garden, which appears Edenic but is actually infected, and images of the darkness of England and the brightness of France. The moral language of Maisie's culture, which uses words like "sympathetic", "amour", and "jealous", requires her to learn this language as best she can. G.A.

84-1242. Kotzin, Michael C. *THE AMERICAN and THE NEWCOMES,* EA, 30, 4, 1977, 420-9. As a boy, James had met Thackeray and watched his father receive the serialized installments of *The Newcomes;* moreover, he reviewed *Thackerayana* in the same month as he began writing *The American.* The romantic ambitions of Clive Newcome and Christopher Newman, and their ultimate frustration, present many parallels: both men are shown as morally superior people, brought to grief by social snobbery; both refuse to be embittered by their disappointment. In both works there is a contrast drawn between the happy endings of fairy-tales and the negativity of real life. Despite James's attack upon the lack of structure in *The Newcomes*, thematically the two novels are very close. D.M.J.

Lucy Monroe

84-1243. Stronks, James. *Lucy Monroe's CHICAGO LETTERS in THE CRITIC, 1893-1896,* MidAmerica, 5, 1978, 30-8. *Poetry Magazine* editor Harriet Monroe's sister, Lucy, wrote 135 letters to *The Critic* that now serve as a "'new' source of Chicago literary history." F.J.B.

Mark Twain

84-1244. Gollin, Richard, and Rita Gollin. *HUCKLEBERRY FINN and the Time of the Evasion,* MLS, 9, 2, 1979, 5-15. Readers feel challenged to make sense of the ending of Twain's novel, that is, of chs. 32 to 42. These chapters constitute a moral betrayal. Although various readings have been given, a fruitful interpretation reads them as a satire on white attitudes toward the freed black man, not in the 1840's, but in the 1880's when these chapters were written. Such a reading throws light upon Twain's own evasion of the black-white problem, his mixed attitude toward blacks; yet it also points to his indictment of society's continued evasion of the liberation of the black man. E.L.S.

See also 84-1234.

UNITED STATES VIII. TWENTIETH CENTURY

James Agee

84-1245. Eyster, Warren. *Conversations with James Agee,* SoR, 17, 2, 1981, 346-57. [The author recalls Agee's life, work, character, and importance in his own life and work.] B.K.H.

84-1246. Kramer, Victor A. *Agee's Skepticism about Art and Audience,* SoR, 17, 2, 1981, 320-31. By drawing his attention to the media's "assaults on language and individualism," Agee's work as critic and journalist "made him increasingly skeptical of the way *all* information is transmitted," of communicating reality's essence objectively. This skepticism, however, helped create his best work, turning him from "conventional uses of language in reportage and fiction" to new ways to explore the world that would both "honor actuality" and employ language properly by including the subjective, by emphasizing remembered events recalled through commonplace specifics as "modified by the writer's reflection." B.K.H.

84-1247. Neuman, Alma. *Thoughts of Jim: A Memoir of Frenchtown and James Agee,* Shenandoah, 33, 1, 1981/82, 25-36. [The author reminisces about life with Agee: passing the evenings, visiting Walker Evans, keeping goats and mice, befriending a hobo.] B.K.H.

Sherwood Anderson

84-1248. Anderson, David D. *Dispersion and Direction: Sherwood Anderson, the Chicago Renaissance, and the American Mainstream,* MidAmerica, 5, 1978, 66-75. While the Chicago Renaissance ended by 1926, its influence continues to the present. Since Anderson was at the movement's center, the debt owed him by modern writers, such as Saul Bellow, is quite large. F.J.B.

84-1249. Anderson, David D. *The Midwestern Town in Midwestern Fiction,* MidAmerica, 6, 1979, 27-43. The midwestern towns epitomized in Anderson's fiction embody, in reality, the paradoxical American dream of "chance and stability, of permanence and flux." F.J.B.

84-1250. Ferguson, Mary Anne. *Sherwood Anderson's DEATH IN THE WOODS: Toward a New Realism,* MidAmerica, 7, 1980, 73-95. This is perhaps Anderson's greatest story. He successfully absorbed the observed world "into the mind of the observer." F.J.B.

84-1251. Greasley, Philip. *Myth and the Midwestern Landscape: Sherwood Anderson's MID-AMERICAN CHANTS,* MidAmerica, 6, 1979, 79-87. Confronted with the dichotomy between nature and turn-of-the-century industrialization, Anderson created a "new myth for urban-industrial man" in *Mid-American Chants.* F.J.B.

84-1252. Klein, Mia. *Sherwood Anderson's MANY MARRIAGES: A Model of the Most Perilous Journey,* MidAmerica, 7, 1980, 96-107. The novel depicts the protagonist's journey from childhood to adulthood, and subsequent return to childhood, without his ever having learned anything. F.J.B.

84-1253. Stouck, David. *WINESBURG, OHIO As a Dance of Death,* AL, 48, 4, 1977, 525-42. Anderson's collection of stories *Winesburg, Ohio,* influenced by Edgar Lee Masters's *Spoon River Anthology* and its first edition's illustrations by Oliver Herford, has "a Dance of Death" as its central theme and principal structure. The introductory sketch contains a procession of dead people; and in many of the stories, the characters "run or dance at peak moments of frustration and loneliness." The death theme "stands out more boldly" in his drama *Winesburg, Ohio: A Play.* Many of his works before and after *Winesburg* deal with death. The term *"dance of death"* appears in his *Memoirs.* D.H.C.

Nathan Asch

See 84-1313.

John Barth

84-1254. Betts, Richard A. *The Joke as Informing Principle in the SOT-WEED FACTOR,* CollL, 10, 1, 1983, 38-49. In Barth's novels, laughter is the only reasonable response to an absurd universe. The joke is thus an obvious structuring device, and appears in many forms, including the tall tale, the over-inclated style, word play, and prank. G.C.S.

Saul Bellow

84-1255. Atlas, Marilyn Judith. *The FIGURINE in the China Cabinet: Saul Bellow and the Nobel Prize,* MidAmerica, 8, 1981, 36-49. The strength of Bellow's novels lies in his male protagonists. His female characters are mere types and shadows, and his inability to create "viable" females limits his art. F.J.B.

84-1256. Chavkin, Allan. *"The Hollywood Thread" and the First Draft of Saul Bellow's SEIZE THE DAY,* SNovel, 14, 1, 1982, 82-94. A look at Bellow's early drafts of the novel clarifies the ambiguity of the characters and suggests that the underlying themes are "dreaming, narcissism, self-deception, role-playing, hedonism, greedy materialism, cynicism, and the futile pursuit of eternal youth and beauty." L.M.S.

84-1257. Meyers, Jeffrey. *Brueghel and AUGIE MARCH,* AL, 49, 1, 1977, 113-19. In *The Adventures of Augie March,* Bellow depicts and interprets Pieter Brueghel's painting *The Misanthrope* (1568). For Augie, the picture raises "the central question of the novel: what to do with his life." The painting expresses some of the novel's dominant themes: "the earthly pilgrimage, the relation of character to fate, the pessimism about human misery, the conflict between acceptance and rejection of the world, and the idealistic longing for rustic simplicity." [Brueghel's *The Misanthrope* is described and reproduced.] D.H.C.

See also 84-1355.

Robert Benchley

84-1258. Luhn, Robert. *In Good Spirits: Robert Benchley Remembered,* BForum, 6, 2, 1982, 154-61. [In an interview, Nathaniel Benchley talks about memories of his father.] J.B.B.

Elizabeth Bishop

84-1259. Page, Barbara. *Shifting Islands: Elizabeth Bishop's Manuscripts,* Shenandoah, 33, 1, 1981/82, 51-62. As revealed by her ms drafts (of *North Haven, Questions of Travel, The Armadillo, Santarém),* Bishop's composing process "gives profound meaning to the idea of 'changing one's mind,'" disclosing her negative capability when confronting persistence and change as memory and imagination rework actuality into poetry. B.K.H.

Frederick Buechner

84-1260. Nelson, Shirley, and Rudy Nelson (interviewers). *Frederick Buechner*, C&L, 32, 1, 1982, 9-14. Of all his books, Buechner prefers *Godric*, and despite what some reviewers thought, James was not an influence on his writing in general. Autobiography is a minor element in his work, but Dostoevsky, Shakespeare, and Hopkins are influences on it. J.S.P.

Willa Cather

84-1261. Gross, Barry. *Willa Cather and the AMERICAN METAPHYSIC*, MidAmerica, 8, 1981, 68-78. The negative criticism that Cather's *One of Ours* has received stems, in part, from sexist bias. F.J.B.

84-1262. Wasserman, Loretta. *The Lovely Storm: Sexual Initiation in Two Early Willa Cather Novels*, SNovel, 14, 4, 1982, 348-58. Cather has been incorrectly dismissed as failing to deal with sex. A study of *The Song of the Lark* (1915) and *My Ántonia* (1918) shows that although she does avoid a straightforward presentation of it, she conveys sex indirectly through atmosphere, rhythm, and sensual items. L.M.S.

Raymond Chandler

84-1263. Meador, Roy. *Chandler in the Thirties: Apprenticeship of an Angry Man*, BForum, 6, 2, 1982, 143-53. Chandler began writing when he lost his job as a successful oil company executive in 1932. He began practicing rewriting pulp detective stories in his own words and studied works in *Black Mask* as his models. His apprenticeship decade paid off in his mature writing. J.B.B.

Evan S. Connell, Jr.

84-1264. White, Ray Lewis. *Evan S. Connell Jr.'s MRS. BRIDGE and MR. BRIDGE: A Critical Documentary*, MidAmerica, 6, 1979, 141-59. [An annotated bibliography of secondary criticism on Connell's novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969).] F.J.B.

Jack Conroy

84-1265. Wixson, Douglas. *From Conroy to Steinbeck: The Quest for an Idiom of the People in the 1930s*, MidAmerica, 8, 1981, 135-50. Conroy's proletarian fiction of the 1930's received less literary recognition than that of Steinbeck, though it is still a "great and lasting" achievement. F.J.B.

84-1266. Wixson, Douglas. *Jack Conroy, the Sage of Moberly*, BForum, 6, 2, 1982, 201-6. Conroy provides a voice for the common man, his experiences, and his transfromations. J.B.B.

James Gould Cozzens

84-1267. Whelan, Bill. *"The Hardest-Shelled Protestant Episcopalian"*, BForum, 6, 2, 1982, 245-7. Ernest Cudlipp, in *Men and Brethren*, resembles a typical New York clergyman very closely. J.B.B.

Richard Ben Cramer

84-1268. Fry, Donald K. *The Presence of Richard Ben Cramer*, Style, 16, 4, 1982, 437-43. Cramer puts himself into his stories as a "perceiving presence" but manages to achieve this effect through descriptions of characters and their reactions. J.B.B.

84-1269. Schmuhl, Robert. *Richard Ben Cramer and "People Journalism"*, Style, 16, 4, 1982, 444-7. Cramer's writing reflects the reactions of people experiencing the impersonality of government and social events, with specific examples from the Arab-Israeli war. J.B.B.

e.e. cummings

84-1270. Arms, Valarie Meliotes. *A Catholic Reading of Cummings' MORSEL MIRACULOUS*, JML, 7, 2, 1979, 292-4. cummings's poem *Morsel Miraculous and Meaningless*, contains many references to Catholicism and the Mass, linked with his own faith in the star (the star of Bethlehem), which is based on his father's faith. J.M.B.

84-1271. Everson, Edith A. *E.E. Cummings' Concept of Death,* JML, 7, 2, 1979, 243-54. Many of cummings's views on death are evident in his morality play, *Santa Claus.* Inherent in his views is the paradox of death as both a positive and a negative force. In the positive sense, death symbolizes the cyclical process of renewal. In the negative sense, death suppresses life and opposes love. J.M.B.

84-1272. Fairly, Irene R. *Cummings' Love Lyrics: Some Notes by a Female Linguist,* JML, 7, 2, 1979, 205-18. cummings is well aware of the use of syntactic irregularities in both traditional and untraditional usage. The use of these irregularities in his love poems enhances meaning and challenges readers. In the love poems there is a progression from a rather stereotypical view of women to a more philosophical approach to the male-female relationship. J.M.B.

84-1273. Friedman, Norman. *Cummings Posthumous,* JML, 7, 2, 1979, 295-322. Much can be learned about cummings's personal life, his artistic convictions, and his political beliefs from his posthumously published *Letters.* Other posthumous publications shed light on cummings: *Fairy Tales* is a demonstration of his prose style; *Adventures in Value* is an example of his visual art (photography); and *73 Poems* is evidence of his later poetic voice. J.M.B.

84-1274. Funkhouser, Linda Bradley. *Acoustical Rhythms in BUFFALO BILL'S,* JML, 7, 2, 1979, 219-42. Oral presentation of such works of cummings as *Buffalo Bill's* make evident acoustical features of duration and pauses. These acoustical properties can be measured, graphed, and analyzed. From such measures an analyst is able to make inferences regarding thematic shift in tone. Examination of Cummings's reading of his own work reveals some of his intentions in the poem and about the poet himself. J.M.B.

84-1275. Kennedy, Richard S. *E.E. Cummings: The Emergent Styles, 1916,* JML, 7, 2, 1979, 175-204. From June 1916 to Jan. 1917 cummings worked furiously at his craft and drew from the creative developments in the worlds of literary and visual art. In that span of time he developed the basis of his poetic style, which, though varied, shares this time of genesis. His linguistic innovation made him an important voice in a generation of young writers. J.M.B.

84-1276. Kidder, Rushworth M. *Cummings and Cubism: The Influence of the Visual Arts on Cummings' Early Poetry,* JML, 7, 2, 1979, 255-91. While cummings is said to be a visual poet, much of the criticism of his works is solely literary analysis. cummings theorized about Cubism and put his theory into practice in visual art and poetry. The effect of his efforts at painting was an understanding of the techniques of Cubism. His dual career in visual art and poetry displays the shared aesthetic of the two art forms and what they can aspire to. J.M.B.

84-1277. Lozynsky, Artem. *An Annotated Bibliography of Works on Cummings,* JML, 7, 2, 1979, 350-93. [The hundreds of items written and compiled on cummings and his work include bibliographies, books, general studies, reviews and commentaries, and explications of individual poems.] J.M.B.

Edward Dahlberg

84-1278. Fendelman, Earl. *Edward Dahlberg's Art of Memory,* JML, 7, 1, 1979, 113-26. Dahlberg's autobiographical writings form a search for identity through memory. The process of memory and autobiography is not objective but interpretive and Dahlberg uses reflection as his mechanism. His writings attempt to resolve his complex relationship with his mother and his *Confessions* can be seen as St. Augustine's in a modern context. J.M.B.

Theodore Dreiser

84-1279. Griffin, Joseph. *Dreiser's Short Stories and the Dream of Success,* EA, 31, 3/4, 1978, 294-302. Despite their high quality, Dreiser's short stories were mostly rejected by editors and have since received little critical attention. Their lack of success can be easily explained: most depict the relations between the sexes in a pessimistic light and, in the world of work, emphasize that "success does not bring fulfillment." It is thus not surprising that the occasional piece that got published brought fierce protests from readers and even dismissal of the editor who had accepted it. When brought out in collected form, however, they drew testimonials from readers who were astonished at how Dreiser had guessed their secrets. D.M.J.

84-1280. Lindborg, Mary Anne. *Dreiser's Sentimental Heroine, Aileen Butler,* AL, 48, 4, 1977, 590-6. In Dreiser's *The Financier, The Titan,* and *The Stoic,* Aileen Butler reacts in "real-life situations" according to "patterns derived from popular books." Her relationship to Cowperwood is similar to Jane's relationship to Rochester in Charlotte Brontë's *Jane Eyre.* Aileen, Katherine (in Amelia E. Barr's *The Bow of Orange Ribbon),* and Viva (in Ouida's *Tricotrin)* disobey their father's (or guardian's) wishes. Tokens of love and veils and cloaks are common to Bulwer-Lytton's *Kenelm Chillingly* and the above novels. D.H.C.

William Faulkner

84-1281. Bradford, M.E. *Family and Community in Faulkner's "Barn Burning",* SoR, 17, 2, 1981, 332-9. Sarty Snopes's inescapable choice between "blood loyalty" and "the social principle ....forces us to ask which is the end and which the means." Rejecting his father's "animus against an offending world," Ab's prideful, malicious, denatured desire to revenge imagined injustice, Sarty chooses to "[define] his situation *within* history," to respond to civility, beauty, community, "right order." Through Sarty's decision to answer to only the best in his heritage, Faulkner insists "that the moral life is finally a question of internal choice" — a theme making "Barn Burning" an appropriate introduction to the *Collected Stories.* B.K.H.

84-1282. Faulkner, Jim. *No Pistol Pocket,* SoR, 17, 2, 1981, 358-65. [Reminiscence of Faulkner by his nephew, including Jim's (mis)adventures playing cowboy with a gun Brother Will bought him.] B.K.H.

84-1283. Fowler, Doreen A. *Measuring Faulkner's Tall Convict,* SNovel, 14, 3, 1982, 280-4. The Tall Convict in *The Wild Palms* has been incorrectly considered only as a parallel to Charlotte and Harry. To see him correctly it is necessary to place him within his own primitive world. In that world he is seen as supporting the values of order and responsibility — the opposite of Charlotte and Harry. L.M.S.

84-1284. Zender, Karl. *Faulkner at Forty: The Artist at Home,* SoR, 17, 2, 1981, 288-302. In his life, Faulkner attempted to memorialize passing values, acquiring social and economic responsibilities which not only interfered with his work but conflicted with his desire for freedom and autonomy, his artistic self-conception, his view of art as "an alternative to social existence." But as his artistic powers diminished, Faulkner's self-image changed, his "dream of autonomy" giving way to desires for "a more complete rapprochement with society" and to explorations of his culture's shared values. *Go Down, Moses* turns these concerns to fictional account: Roth embodies Faulkner's sense of social harassment; Lucas, his desire for freedom; Ike, "an authorial surrogate," the attempt "to narrow the gap between the artist and society." B.K.H.

F. Scott Fitzgerald

84-1285. Gingrich, Arnold. *Coming to Terms with Scott and Ernest Hemingway,* Esquire, 99, 6, 1983, 54-6, 58, 60, 62, 64. Most of Fitzgerald's troubles came from perfectionism: he tended to magnify both minor excellences and defects, finding failure fascinating. Although his five novels will always be worth reading, only *Gatsby* will certainly be read indefinitely. Of Hemingway, only *The Sun Also Rises* can be read repeatedly with pleasure. It is ironic that the one who died thinking himself a failure has succeeded resoundingly, and the one who died thinking himself a success actually died a failure. Fitzgerald is established in a way that Hemingway is not. (Article reprinted from *Esquire* for Dec., 1966 where it appeared as *Scott, Ernest, and Whoever.)* J.S.P.

84-1286. Gross, Barry. *Fitzgerald's Midwest: SOMETHING GORGEOUS SOMEWHERE — Somewhere Else,* MidAmerica, 6, 1979, 111-26. Fitzgerald wrote of the Midwest from a boy's point of view since he only spent seven of his first 21 years there. F.J.B.

Robert Frost

84-1287. Perrine, Laurence. *Robert Frost's THE HILL WIFE: Evidence, Inference, and Speculation in the Interpretation of Fiction,* CollL, 10, 1, 1983, 1-15. Setting, locale and the causes of the wife's breakdown can be legitimately inferred from the poem. One common interpretation which blames the husband is, however, unsupported speculation. It violates the inherent dichotomies of life and art. G.C.S.

Ernest Gaines

84-1288. Shelton, Frank W. *IN MY FATHER'S HOUSE: Ernest Gaines after Jane Pittman,* SoR, 17, 2, 1981, 340-5. Depicting life in the 1970's, *In My Father's House* "questions the emphasis on black progress reflected in the *Autobiography [of Miss Jane Pittman]."* Again exploring "the nature of black manhood and the relationship of fathers and sons," Gaines suggests Miss Jane's social and personal triumph "may be atypical." In *In My Father's House,* pride, arrogance, self-absorption, a "betrayal of women" and loss of their sustaining aid defeat Philip Martin, illustrating the black man's enslavement to the legacy of slavery and his consequent failure to mature fully. B.K.H.

William H. Gass

84-1289. White, Ray Lewis. *The Early Fiction of William H. Gass: A Critical Documentary,* MidAmerica, 7, 1980, 164-77. [An annotated bibliography of secondary criticism, 1966-1968, on Gass's first two novels.] F.J.B.

Abraham Lincoln Gillespie

84-1290. Zaniello, Thomas A. *The Thirteenth Disciple of James Joyce: Abraham Lincoln Gillespie,* JML, 7, 1, 1979, 51-61. Gillespie consciously imitated the style of *Finnegans Wake* in his creative and theoretical writings of the 1920's and 1930's that appeared in the magazine, *Transition.* His theory centered around the "phrasement," an artist's grasp of reality in a particular time and space. In his fascination with the process of composition, his practice and ideas most nearly approximate Stein's. J.M.B.

Herbert Gold

84-1291. Serlen, Ellen. *The American Dream: From F. Scott Fitzgerald to Herbert Gold,* MidAmerica, 4, 1977, 122-37. Gold is Fitzgerald's "literary inheritor," though Gold sees the American Dream now as changed and tarnished. F.J.B.

Ellen Goodman

84-1292. Blanchard, Lydia. *Ellen Goodman's "Gynogobble": The Meaning of a Literary Idea,* Style, 16, 4, 1982, 403-13. A study of Goodman's rhetorical choices demonstrates the success of two of her main goals — "to be seen as a person, not a pontificator, and to find connections, not differences." Goodman's writing proves consistent with women's writing as studied by Mary Hiatt *(The Way Women Write,* N.Y.: Teachers College Pr., 1977). J.B.B.

Francis Grierson

84-1293. Hallwas, John E. *The Problem of Unity in THE VALLEY OF THE SHADOWS,* MidAmerica, 8, 1981, 50-7. Grierson's 1909 novel is not a meaningfully unified work, although its first 12 chapters do comprise a unified small novel. F.J.B.

Joseph Heller

84-1294. Nagel, James. *Joseph Heller and the University,* CollL, 10, 1, 1983, 16-27. In Heller's early stories, college offers hope and self-discovery, but his novels paint an increasingly grim satiric picture of higher education as an instrument of privilege, insensitivity and social stratification. G.C.S.

Ernest Hemingway

84-1295. Bradbury, Malcolm. *Style of Life, Style of Art,* HemR, 1, 2, 1982, 58-61. Hemingway's language in *The Sun Also Rises* embodies the consciousness of the 1920's. The language pursues the truth, "controls and contains" through "stylistic economy." The created, exterior world is a metaphor for the psychic condition of the characters. Much of Hemingway's fiction concentrates on the battle between the self and its surroundings. "Style, in writing and life, was a moral encounter" for Hemingway. [Reprint from *The American Novel and the Nineteen Twenties* (London: Edward Arnold, Ltd., 1971).] D.H.C.

84-1296. Brasch, James D. and Joseph Sigman. *Art at Finca Vigia: A Cuban Caricature of Hemingway,* HemR, 2, 1, 1982, 62-3. After Hemingway's death, Mary Hemingway removed their collection of modernist paintings from Finca Vigia. One of the replacements is Juan David's caricature of Hemingway as the Old Man of the Sea. David is a Cuban communist and master cartoonist. [The caricature is reproduced.] D.H.C.

84-1297. Bresnahan, Roger J. *Ernest Hemingway: A Reader's Perspective,* MidAmerica, 8, 1981, 22-35. Hemingway wrote to an audience who would read his work carefully and not "need a tour guide." His ideal reader would share a mutual understanding. F.J.B.

84-1298. Carabine, Keith. *BIG TWO-HEARTED RIVER: A Re-interpretation,* HemR, 1, 2, 1982, 39-44. Critics have overlooked "positive notes" in the surface story of Hemingway's *Big Two-Hearted River.* The river is not destroyed; the animals are reminders of renewal. Nick earns satisfaction by controlling his sensations. *On Writing* and *A Moveable Feast* (in the passages concerning *Big Two-Hearted River)* emphasize Hemingway's pleasure in writing and fishing. D.H.C.

84-1299. Clarke, Graham. *Hemingway in England: Bibliography,* HemR, 1, 2, 1982, 76-82. [This bibliography lists works by and about Hemingway published in England since *In Our Time* appeared in 1926. The bibliography is divided into three sections: *Hemingway's Publications, Selected Reviews from English Newspapers and Journals,* and *Articles, Books, and Essays.]* D.H.C.

84-1300. Coleman, Arthur. *Hemingway's THE SPANISH EARTH,* HemR, 2, 1, 1982, 64-7. Hemingway uses characteristic syntax and diction to cover the subjects of war and Spanish culture in his narration for the documentary film *The Spanish Earth.* He intersperses "pictorial cameos" of nameless citizens with "verbal profiles" of leaders and fighters. Although he supports a popular government over an authoritarian, political references are absent; there is no bitterness, only sorrow for the passing of a way of life. D.H.C.

84-1301. Culver, Michael. *The "Short-Stop Run": Hemingway in Kansas City,* HemR, 2, 1, 1982, 77-80. Letters from Hemingway to his family reveal Hemingway was a member of the Missouri National Guard in 1917-1918, confirm he and Carl Edgar shared an apartment on Agnes Street in Kansas City, and uncover articles written by Hemingway during his "short-stop run" assignment with the Kansas City *Star* and *Times* newspapers. [The letters, obtained from Madelaine "Sunny" Hemingway Miller, are now in the Lilly Library at Indiana Univ. The articles, entitled *A Note Hints at Suicide (Times,* Dec. 5, 1917, p. 1) and *Fire Destroys 3 Firms (Star,* Jan. 26, 1918, p. 2), are reprinted.] D.H.C.

84-1302. Gajdusek, Robert E. *Dubliners in Michigan: Joyce's Presence in Hemingway's IN OUR TIME,* HemR, 2, 1, 1982, 48-61. James Joyce's *Dubliners* influenced Hemingway's *In Our Time.* The books exhibit parallel thematic and structural organization. Both works offer flawed protagonists, 15 stories, cyclic patterns, and their writers' perceived condition of the world. Shared concerns include exile, violence, ineffectual men, masculine losses, fear of women, the need for a surrogate father, and the search for spiritual or psychic wholeness. D.H.C.

84-1303. Gibson, Andrew. *Hemingway on the British,* HemR, 1, 2, 1982, 62-75. Hemingway viewed the British as "reserved, restrained, formal, discreet, concerned with surface and manner." He both admired and suspected these qualities, and his writing shows this ambivalence. Examples of his admiration include the reticence of the R.A.F. pilots in the dispatch to *Collier's,* Wilson's restraint in *The Short Happy Life of Francis Macomber,* Catherine Barkley's determination and self-command in *A Farewell to Arms,* and Pop's discretion in *Green Hills of Africa.* Examples of disapproval include Wilson-Harris's inability to express himself and Mike Campbell's spiritual "bankruptcy" in *The Sun Also Rises,* Miss Van Campen's superficial concerns in *A Farewell to Arms,* and the failure of the English to face mortality in *Death in the Afternoon.* D.H.C.

84-1304. Hagemann, Meyly Chin. *Hemingway's Secret: Visual to Verbal Art,* JML, 7, 1, 1979, 87-112. Hemingway's fondness for Cezanne's paintings extends beyond art appreciation; he attempts to translate Cezanne's visual style and eloquence into his own literary efforts. The most obvious attempt is *Big Two-Hearted River,* parts of which, eventually deleted by Hemingway, refer explicitly to a transposition of Cezanne's art. The imitation is of style, however, rather than of theme. J.M.B.

84-1305. Hinkle, James. *Some Unexpected Sources for THE SUN ALSO RISES,* HemR, 2, 1, 1982, 26-42. As part of his writing technique, Hemingway "echoed the words of his fellow writers." Passages from *The Sun Also Rises* remind one of the writings of George Ade, Hobey Baker, Ernest Boyd, Eleanor Clarge, Homer Croy, Robert L. Duffus, W.H. Hudson, Maurice Maeterlinck, Orison Sweet Marden, Percy Marks, Edgar Lee Masters, Ethel Colburn Mayne, George Jean Nathan, Virginia Woolf, and others. D.H.C.

84-1306. Hurley, C. Harold. *The Manuscript and the Dialogue of a CLEAN, WELL-LIGHTED PLACE: A Response to Warren Bennett,* HemR, 2, 1, 1982, 17-20. Bennett *(The Manuscript and the Dialogue of A CLEAN, WELL-LIGHTED PLACE, American Literature,* 50, 4, 1979, 613-24) "misattributes the waiters' dialogue" concerning the soldier and the girl in *A Clean, Well-Lighted Place.* Patterns in the dialogue and evidence in Hemingway's ms support attributing the line about sexual relations to the young waiter and the line about possible arrest to the old waiter. D.H.C.

84-1307. Johnston, Kenneth G. *In Defense of the Unhappy Margot Macomber,* HemR, 2, 2, 1983, 44-7. In *The Short Happy Life of Francis Macomber,* Margot shoots to save her husband, not to kill him. Earlier, she honored his newly achieved manhood by passing him the whisky flask. She risked everything by firing at a buffalo that meant death to her husband. The omniscient narrator states her shot was at the buffalo. Wilson mentions murder to control what she will say in Nairobi. D.H.C.

84-1308. Johnston, Kenneth G. *THE THREE-DAY BLOW: Tragicomic Aftermath of a Summer Romance,* HemR, 2, 1, 1982, 21-5. Hemingway's *The Three-Day Blow* is "a tragicomic story" of a broken romance. Nick's pocketed apple suggests both innocence in love and an appetite for food. The boys avoid the topic of Nick's romance by talking about weather, baseball, whiskey, and literature; but the discussion of literature "pokes fun" at Nick's situation, and references to the Black Sox Scandal of 1919 express his disenchantment. D.H.C.

84-1309. Josephs, Allen. *DEATH IN THE AFTERNOON: A Reconsideration,* HemR, 2, 1, 1932, 2-16. Hemingway wrote *Death in the Afternoon* to explain and preserve the Spanish way of life, "best exemplified in *toreo.*" The book, an important, thorough, and classical treatment of *toreo,* examines "the existential question of grace under pressure in the presence of death and *nada.*" The *corrida* gave Hemingway "the feeling of life and death," and he included *toreo* "as part of his inner life." *Toreo* influenced much of his work (e.g., *The Sun Also Rises, The Dangerous Summer, The Mother of a Queen).* D.H.C.

84-1310. Josephs, Allen. *Hemingway's Out of Body Experience,* HemR, 2, 2, 1983, 11-17. Hemingway underwent an "Out of Body Experience (OBE)" when he was wounded in 1918. His fictional characters Frederic Henry and Nick Adams experience the same phenomenon. Nick Adams's fear of sleeping in *Now I Lay Me* and recurring visions in *A Way You'll Never Be* are consequences of his OBE. His fishing in *Big Two-Hearted River* may be a means of recovery from nearly losing his soul. Hemingway's writings should be reconsidered in light of his OBE experience. D.H.C.

84-1311. Kvam, Wayne. *Ernest Hemingway and Hans Kahle,* HemR, 2, 2, 1983, 18-22. [The article includes a carefully footnoted letter (Aug., 1940) from Hemingway to his close friend Kahle (a prisoner of war in Canada), a brief history of their relationship, and a photograph of Kahle with François Vittori.] D.H.C.

84-1312. Lounsberry, Barbara. *GREEN HILLS OF AFRICA: Hemingway's Celebration of Memory,* HemR, 2, 2, 1983, 23-31. Hemingway's *Green Hills of Africa* "celebrates memory." Whiskey, works of art, and sensory impressions stimulate memory. "Life as Memory" is the greatest aspect of existence. Memory and its transformation into art conquer time and space. D.H.C.

84-1313. Mills, Eva B. *Ernest Hemingway and Nathan Asch: An Ambivalent Relationship,* HemR, 2, 2, 1983, 48-51. Hemingway and Asch met in Paris in 1923. Although they were close in the 1920's and 1930's, Asch felt partonized by Hemingway and, along with other Expatriates, believed the New York Literary Establishment ignored other writers in their praise of Hemingway. References to Hemingway in

Asch's letters to Malcolm Cowley show he "loved, hated, envied, admired, and respected" Hemingway. D.H.C.

84-1314. Monteith, Moira. *A Change in Emphasis: Hemingway Criticism in Britain Over The Last Twenty-Five Years,* HemR, 1, 2, 1982, 2-19. [The article surveys British criticism of Hemingway from the malign influence seen in his writings by Richard Hoggart, the decay of values and dialect seen by Wyndham Lewis, and the dismissal as a proletarian writer by D.S. Savage to the present view of Hemingway as an important influence on 20th-century writing. The opinions of D.S.R. Welland, T.S. Eliot, Tony Tanner, Malcolm Bradbury, Anthony Burgess, David Lodge, and others are presented.] D.H.C.

84-1315. Morton, Bruce. *Santiago's Apprenticeship: A Source for THE OLD MAN AND THE SEA,* HemR, 2, 2, 1983, 52-5. Hemingway used his article *Marlin Off Cuba* in *American Big Game Fishing,* ed. Eugene V. Connett (N.Y.: Derrydale Pr., 1935) to compose *The Old Man and the Sea.* By fictionalizing fishing techniques and tactics from his nonfiction, he rendered "Santiago's credibility as a marlin fisherman." D.H.C.

84-1316. Portch, Stephen R. *The Hemingway Touch,* HemR, 2, 1, 1982, 43-7. Hemingway "suggests the inherent complexity of the human psyche" through non-verbal communication in *Hills Like White Elephants* and *The Killers.* In *Hills Like White Elephants,* the train timetable emphasizes lapses in conversation, the couple's failure to communicate. The woman's smile masks her emotion and suggests female submissiveness. The man's rational attitude implies his insensitivity. In *The Killers,* the clock, though incorrect, marks the time unfilled with dialogue, filled with tension. Ole's posture and gaze reveal his inertia; he withholds eye-contact from Nick to prevent communication. By wiping the counter, George silences Nick and avoids involvement. D.H.C.

84-1317. Scafella, Frank. *Imagistic Landscape of a Psyche: Hemingway's Nick Adams,* HemR, 2, 2, 1983, 2-10. The Nick Adams stories are "statements about the soul made by the soul." The word *brilliantly,* used after Nick's wounding, "symbolizes a tenuous psychic poise." In the reverie beginning with Gaby Delys and the ending with the canal, Nick undergoes a psychic journey. His psyche divided, he fishes streams in memory to avoid the yellow house, the boat, and the river; when he faces the dream, he visualizes the loss of his soul. The silk worms symbolize psychic poise achieved by transforming experience into art, a state Nick reaches in *Big Two-Hearted River.* [Scafella uses imagistic parallels with A.R. Ammons's *Terrain* in *Expressions of Sea Level* (Ohio State U. Pr., 1957) exegetically.] D.H.C.

84-1318. Stetler, Charles, and Gerald Locklin. *Beneath the Tip of the Iceberg in Hemingway's THE MOTHER OF A QUEEN,* HemR, 2, 1, 1982, 68-9. In Hemingway's *The Mother of a Queen,* Roger, probably neither Paco's manager nor a homosexual, has slipped into the role of mother. The story attacks the shrewish aspects of motherhood "represented by *both* mothers of the Queen." [The article responds to Sheldon Norman Grebstein's *Hemingway's Craft* (Carbondale and Edwardsville, Southern Illinois Univ. Pr., 1973).] D.H.C.

84-1319. Stoneback, H.R. *"For Bryan's Sake": The Tribute to the Great Commoner in Hemingway's THE SUN ALSO RISES,* C&L, 32, 2, 1983, 29-36. The fishing scene in Ch. 12 of this novel, where Bill and Jake eat lunch by a trout stream, shows the emphasis on faith that informs the whole work. Mencken and other critics of Bryan are the objects of Hemingway's mockery, not Bryan himself. Hemingway distorted historical chronology to bring Bryan into the discussion because he saw Bryan as important as representing the believer-crusader. Jake is Hemingway's persona for expressing that faith. Moreover, this novel tends to be structured in threes. J.S.P.

84-1320. Tanner, Tony. *Unhurried Sensations,* HemR, 1, 2, 1982, 20-38. Nick's "unhurried sensations" in *Big Two-Hearted River* explain the conduct of Hemingway's main characters and the structure of his prose. The Hemingway hero is isolated, sensitized, and committed to his "own moment-by-moment experience." He uses the fighter's strategy of seeing "successively" and recalls concrete impressions to aid self-possession. Hemingway's prose stresses "sensory particulars," resists abstract words (defines through description), avoids summary (records sequences in detail), uses *then, and,* and participles as important structural factors, and avoids contrived climaxes. The prose is "outward-looking" and often "restricted to scenery and environment." [Reprint from *The Reign of Wonder: Naivety and Reality in American Literature* (Cambridge: Cambridge Univ. Pr., 1965).] D.H.C.

84-1321. Thomson, George H. *A CLEAN, WELL-LIGHTED PLACE: Interpreting the Original Text,* HemR, 2, 2, 1983, 32-43. The textual problem concerning the differentiation of the waiters' speeches in Hemingway's *A Clean, Well-Lighted Place* results from a text which "violates normal conventions for presenting dialogue" or "has not been correctly interpreted." The proposition that the text is "confused and needs emending" is untenable. Analysis of character offers evidence for interpretation. [Includes a bibliography and an overview of critical interpretation in the debate started by William Colburn and F.P. Kroeger in 1959.] D.H.C.

84-1322. Smith, Paul. *Almost All Is Vanity: A Note on Nine Rejected Titles for A FAREWELL TO ARMS,* HemR, 2, 1, 1982, 74-6. A list of possible titles for Hemingway's *A Farewell to Arms* (Item 76A, the Hemingway Collection, John F. Kennedy Library) contains 12 items, three from the two previously known lists and nine from Ecclesiastes. *The World's Room,* a "working" title for the novel, appears on all three lists. D.H.C.

84-1323. Tavernier-Courbin, Jacqueline. *STRIVING FOR POWER: Hemingway's Classical Neurosis and Creative Force,* MidAmerica, 5, 1978, 76-95. Hemingway's lifetime of neurotic competitiveness made it impossible for him to accept the fact of his own aging and increasing weakness, so that his suicide was then "the only logical end." F.J.B.

84-1324. Waldhorn, Arthur. *"Harold Loeb's Ants,"* HemR, 2, 1, 1082, 86-7. Hemingway borrowed the metaphor of the ants in *A Farewell to Arms* (1929) from Loeb's *The Professors Like Vodka* (1927). D.H.C.

84-1325. Walsh, Jeffrey. *Emblematical of War: Representation of Combat in Hemingway's Fiction,* HemR, 1, 2, 1982, 45-57. In his "fictional study of war," Hemingway repudiated "the romance conventions of popular war literature" to present war and expatriation authentically. The vignettes of *In Our Time* offer "impressions of random machine warfare" and portray "war as a continuing degenerative process." The fractured language of *A Farewell to Arms* undermines the war rhetoric of propagandistic literature. *For Whom the Bell Tolls* is "a forum for ideological debate"; all combat signifies ideology. Cantwell, the ex-general "brutalised by war" in *Across the River and Into the Trees,* represents "a history of carnage." *Islands in the Stream* juxtaposes children at play and men at war. All of Hemingway's war fiction (except *For Whom The Bell Tolls)* questions the "moral justification for war." D.H.C.

84-1326. White, William. *Hemingway: A Current Bibliography,* HemR, 2, 1, 1982, 90-4. [This regular feature of *The Hemingway Review* lists some material published in 1977-82. One item is dated 1972.] D.H.C.

84-1327. White, William. *Hemingway: A Current Bibliography,* HemR, 2, 2, 1983, 63-5. [This regular feature of *The Hemingway Review* lists some material published in 1977-1983.] D.H.C.

See also 84-1285.

Emory Holloway

84-1328. Allen, Gay Wilson. *Emory Holloway: Tribute to a Scholar,* WWR, 24, 1, 1978, 5-6. Holloway, the first internationally known Whitman scholar, contributed especially to the study of Whitman's journalism and cooperated gladly with other scholars. V.L.

84-1329. Freedman, Florence B. *Emory Holloway: A Student's Memoir,* WWR, 24, 1, 1978, 3-5. [Freedman recalls Holloway's course on Whitman at Adelphi College in the 1920's and her later association with this pioneer in Whitman scholarship.] V.L.

Charles Ives

84-1330. Robinson, David B. *Children of the Fire: Charles Ives on Emerson and Art,* AL, 48, 4, 1977, 564-76. Ives's *Essays Before a Sonata,* written to accompany his *Second Pianoforte Sonata* (subtitled *Concord, Mass., 1840-1860),* includes a prologue, an epilogue, and sections devoted to the sonata movements called *Emerson, Hawthorne, The Alcotts,* and *Thoreau.* The prose work reveals Ives's musical principles and indebtedness to the Transcendental writers, especially Emerson. Ives's *substance* and *manner* are Emerson's *Genius* and *Talent* respectively. Both blur "the distinction between aesthetic and moral value," find the commonplace a subject for art, and justify "quotation" (borrowing words, melodies, etc.). Although committed to "the ideal of organic development," Ives does not accept Emerson's "principle of economy." D.H.C.

Robinson Jeffers

84-1331. Carpenter, Frederic I. *Robinson Jeffers Today: Beyond Good and Beneath Evil,* AL, 49, 1, 1977, 86-96. [The article is a "summary of events and publications dealing with Jeffers from 1962 to 1977."] D.H.C.

Donald Justice

84-1332. Rewa, Michael. *"Rich Echoes Reverberating": The Power of Poetic Convention,* MLS, 9, 1, 1978/79, 25-32. Justice's poem *In Bertram's Garden* in its formal conventions may be fruitfully compared to Ben Jonson's poem *Queen and Huntress.* The two show a close relationship of a contemporary poem to a literary tradition. The irony of the one is enriched by being read in terms of the other. Such "rich echoes reverberating" illustrate the value and power of convention for both writer and reader. E.L.S.

James Laughlin

See 84-1412.

Sinclair Lewis

84-1333. Anderson, David D. *Sinclair Lewis and the Nobel Prize,* MidAmerica, 8, 1981, 9-21. Lewis may not have deserved the Nobel Prize, but his work merits closer attention than it receives today. F.J.B.

Ross Lockridge

84-1334. Jones, Joel M. *The Presence of the Past in the Heartland: RAINTREE COUNTY Revisited,* MidAmerica, 4, 1977, 112-21. Lockridge's *Raintree County* is more than an historical novel: it also exemplifies "Northrop Frye's five modes — from the mythic to the ironic." F.J.B.

Edward Lueders

84-1335. Stark, John. *Edward Lueders' CLAM LAKE PAPERS,* MidAmerica, 7, 1980, 156-63. (rev.-art.) Lueders has made Clam Lake, Wisconsin, "a representative sample of the world," as Thoreau did with Walden Pond. F.J.B.

Norman Mailer

84-1336. Sedlăčkova, Jaroslava. *Remarks on Formal Innovations in Norman Mailer's THE ARMIES OF THE NIGHT,* BSE, 14, 1981, 139-48. Zdeněk Vančura's argument that Mailer's career is a cultural tragedy overlooks the fact that Mailer has pioneered a complex creative writing style capable of throwing new light on contemporary society. His *The Armies of the Night* chronicling the 1967 Washington, D.C., peace demonstration, combines diary, treatise, and reportage techniques to disturb and provoke readers. In it, Mailer achieves the highest function of art, which is to force man to enlarge his horizons. J.L.B.

Leo Markun

84-1337. Ryan, William F. *Leo Markun: Mrs. Grundy's Bad Boy,* MidAmerica, 7, 1980, 108-32. [A biographical sketch of the author of the *Blue Book* series.] F.J.B.

Don Marquis

84-1338. Hallwas, John E. *Two Midwestern Stories by Don Marquis,* MidAmerica, 6, 1979, 100-10. The achievement of *How Hank Signed the Pledge* and *Country Doctor* indicates that Marquis merits recognition as an important, if minor, Midwestern author. F.J.B.

Edgar Lee Masters

84-1339. Narveson, Robert. *SPOON RIVER ANTHOLOGY: An Introduction,* MidAmerica, 7, 1980, 52-72. The effectiveness of these poems lies in their collective strength, rather than as individual pieces. F.J.B.

84-1340. Primeau, Ronald. *AWAKENED AND HARMONIZED: Edgar Lee Masters' Emersonian Midwest,* MidAmerica, 5, 1978, 39-49. Masters was deeply indebted to Emerson, and an understanding of this influence helps resolve the parodoxes in Masters's work. F.J.B.

84-1341. Schroth, Evelyn. *Images of Womanhood in the SPOON RIVER Portraits,* MidAmerica, 6, 1979, 62-71. Masters's characters reveal the tragic effects of unfulfilled lives, and the plight of his vulnerable women reveals much about the state of 19th-century womanhood. F.J.B.

Arthur Miller

84-1342. Steinbeck, John. *The Trial of Arthur Miller,* Esquire, 99, 6, 1983, 134-6. Miller's trial for contempt of Congress has produced a strange and frightening dilemma: private morality vs national safety. The real danger here is not to Miller, but to the American way of life. Not just Miller but Congress is on trial. (Article reprinted from *Esquire* for June 1957.) J.S.P.

Henry Miller

84-1343. Centing, Richard R. *Writings about Henry Miller: A Second Supplement to Lawrence J. Shifreen's HENRY MILLER: A BIBLIOGRAPHY OF SECONDARY SOURCES,* Seahorse, 1, 3, 1982, 5-8. [Annotated Bibliography.] J.B.B.

Marianne Moore

84-1344. Feldman, Evelyn. *Checklist,* MMN, 5, 2, 1981, 17-22. [A bibliography of primary and secondary Moore material (1976-1981).] F.J.B.

84-1345. Willis, Patricia C. *IN LIEU OF THE LYRE: Two Engravings,* MMN, 5, 2, 1981, 5-7. Moore's awareness of two 18th-century engravings is apparent in her poem, *In Lieu of the Lyre.* (Illus.) F.J.B.

84-1346. Willis, Patricia C. *ENNUI,* MMN, 5, 1, 1981, 22-4. Moore's poem *Ennui* was inspired by a 1907 production of *Tempest* she saw at college. F.J.B.

84-1347. Willis, Patricia C. *Comment,* MMN, 5, 1, 1981, 2-4. The record of Moore's college years reveals that she wanted to study English and decided then to become a writer. F.J.B.

84-1348. Willis, Patricia C. *MM on the Literary Life, 1907,* MMN, 5, 1, 1981, 4-8. Moore's college writing reflects "the plight of a young writer." F.J.B.

84-1349. Willis, Patricia C. *THE CAMPERDOWN ELM,* MMN, 5, 2, 1981, 8-11. [A description of Moore's work as president of the Greensward Foundation.] F.J.B.

84-1350. Willis, Patricia C. *THE JERBOA: Four Images,* MMN, 5, 2, 1981, 2-4. [Four illustrations which Moore described in *The Jerboa* are reproduced.] F.J.B.

Wright Morris

84-1351. Carabine, Keith. *Some Observations on Wright Morris's Treatment of MY KIND OF PEOPLE, SELF-SUFFICIENT, SELF-DEPRIVED, SELF-UNKNOWING,* MidAmerica, 8, 1981, 115-34. Morris's view of the Midwest is quite opposed to that of Sinclair Lewis and the others who "revolted" from the village. F.J.B.

84-1352. Daverman, Richard. *The Evanescence of Wright Morris's THE HUGE SEASON,* MidAmerica, 8, 1981, 79-91. Although Morris's ambiguous novel is elaborately structured, it has been undervalued by the critics. F.J.B.

84-1353. Wydeven, Joseph J. *Consciousness Refracted: Photography and the Imagination in the Works of Wright Morris,* MidAmerica, 8, 1981, 92-114. To appreciate Morris's achievement as a photographer and writer, it is useful to divide his career into four stages. (Illus.) F.J.B.

Willard Motley

84-1354. White, Ray Lewis. *Whatever happened to Willard Motley?: A Documentary,* MidAmerica, 5, 1978, 111-37. [An annotated bibliography of the secondary criticism of Motley's four novels.] F.J.B.

Vladimir Nabokov

84-1355. Balbert, Peter. *Perceptions of Exile: Nabokov, Bellow, and the Province of Art,* SNovel, 14, 1, 1982, 95-104. (rev.-art.) Nabokov and Bellow may rightly be considered together, for they are conscious literary exiles. Nabokov's *Lectures on Literature,* ed. Fredson Bowers (New York: Harcourt Brace Jovanovich, 1980) testifies to his excellence as teacher and incisive reader. It stresses Nabokov's belief that ideology should not be used in understanding a novel. Ellen Pifer's *Nabokov and the Novel* (Cambridge: Harvard Univ. Pr., 1980) shows his concern for characters, despite his interest in wordplay. Mark Harris's *Saul Bellow: Drumlin Woodchuck* (Athens: Univ. of Georgia Pr., 1980) is a biography revealing more about Harris than Bellow. *Saul Bellow: A Collection of Critical Essays,* ed. Earl Rovit (Englewood Cliffs: Spectrum Edition, Prentice-Hall, 1975) remains the best collection of essays about Bellow and balanced in its representation. L.M.S.

84-1356. Begnal, Michael H. *Past, Present, Future, Death: Vladimir's Nabokov's ADA,* CollL, 9, 2, 1982, 133-9. Van, the hero narrator, discovers that he cannot know time except by writing a novel which can "render the past in its totality," and alllow him and Ada to accept the pain of existence which time implies. G.C.S.

Anaïs Nin

84-1357. Centing, Richard R. *Anaïs Nin and Robert W. Newcomb,* Seahorse, 1, 3, 1982, 9. Nin lectured at Stanford in 1969. J.B.B.

84-1358. Centing, Richard R. *Primary Nin: The First Checklist of Writings by Anaïs Nin,* Seahorse, 1, 3, 1982, 14. [Annotated Bibliography.] J.B.B.

84-1359. Centing, Richard R. *Writings about Anaïs Nin: A Ninth Supplement to Rose Marie Cutting's ANAÏS NIN: A REFERENCE GUIDE,* Seahorse, 1, 3, 1982, 1-5. [Annotated bibliography.] J.B.B.

84-1360. Newcomb, Robert W. *A Freshman Visit at Stanford,* Seahorse, 1, 3, 1982, 9-11. Nin lectured at Stanford in 1969 on "Anaïs Nin — Integrated Circuits and the Poetics of Science." J.B.B.

Flannery O'Connor

84-1361. Renner, Stanley. *Secular Meaning in A GOOD MAN IS HARD TO FIND,* CollL, 9, 2, 1982, 123-32. We may interpret the grandmother's words to the Misfit ("You're one of my babies") in a causal sense: the South's mindless reliance on authority and gentility has inevitably bred a violent, anarchial response. Nevertheless, the grandmother is the heroine of the story. She is "Reality," and the Misfit's violence stems from his failure to accommodate himself to it. G.C.S.

84-1362. Yamamoto, Yoshimi. *A Supernatural Ending: A Study of Flannery O'Connor's A VIEW OF THE WOODS,* TsudaR, 24, 1979, 37-46. After toying with the idea of sensationalism as an ending, O'Connor opted for the sense of mystery which cannot be accounted for by any human formula. J.P.A.S.

Clifford Odets

84-1363. Dozier, Richard J. *Odets and "Little Lefty",* AL, 48, 4, 1977, 597-8. Odets may have borrowed the title of his play *Waiting for Lefty* (1935) from "Little Lefty," a cartoon character created by "del" in the *Daily Worker.* D.H.C.

Tillie Olsen

84-1364. Duncan, Erika. *Coming of Age in the Thirties: A Portrait of Tillie Olsen,* BForum, 6, 2, 1982, 207-22. Tillie Olsen believes "that within each human being is a potential that no amount of oppression or suppression can completely kill, a potential which makes both personal and political action imperative." J.B.B.

Charles Olson

84-1365. Paul, Sherman. *Clinging to the Advance: Some Remarks on 'Projective Verse',* NDQ, 47, 2, 1979, 7-14. "Projective Verse" as treated by Charles Olson grows out of the tradition of Pound, Crane, and Williams. Some of its assumptions include projection itself, the energy, the speech force, the breath of poetry; and the concept of "projectile," the transference of energy from poet to reader. Most important is the opposition to closed verse which is mere literature and which can be scanned with the eye. Open Verse is oral; it is composition based upon what is said, not upon traditional meters. Thus it is "open poetry" which responds to an open universe. P.S.V.

Eugene O'Neill

84-1366. Kennedy, Joyce Deveau. *O'Neill's Lavinia Mannon and the Dickinson Legend,* AL, 49, 1, 1977, 108-13. Lavinia Mannon may be a composite of Emily and Lavinia Dickinson. In O'Neill's *Mourning Becomes Electra,* Lavinia Mannon's attachment to her father and bewilderment at his sudden death are identical to Emily's. In the first ms draft, Lavinia Mannon exhibits the "living entombment in the family homestead," the wearing of white, and the "alien existence in a world of humans" attributed to Emily in biographies and Amherst gossip. The biographies "linked the sisters and their fate." D.H.C.

84-1367. Robinson, James A. *O'Neill's Symbolic Sounds,* MLS, 9, 2, 1979, 36-45. O'Neill's fondness for sound on the stage is particularly apparent in his expressionistic plays of the 1920's: *The Emperor Jones, The Hairy Ape, Lazarus Laughed,* and *Dynamo* being the best examples. Sound in these plays serves as an expression of a universe where man feels insecure and alienated, the pawn of demonic forces not explicable rationally. E.L.S.

Sherman Paul

84-1368. Rueckert, William. *Sherman Paul,* NDQ, 47, 2, 1979, 15-26. Paul's career has a purity and an intensity to it as he goes about his work of repossessing and renewing the traditions of America and its writers. He works in the green tradition of American literature, which has retained its faith in the generative "Word." As a critic and as a teacher, Paul's is a green voice in a dark time because it renews us as it renews Paul himself. Through him we have begun our explorations of ourselves and our country. P.S.V.

Ezra Pound

84-1369. Cole, Thomas. *Williams and Pound Remembered,* WCWR, 7, 2, 1981, 4-20. [A recollection of Cole's friendship with Williams and Pound, which began in 1948.] F.J.B.

Thomas Pynchon

84-1370. Clark, Roger. *Imperialism in GRAVITY'S RAINBOW,* LangQ, 21, 1/2, 1982, 38. Pynchon's comic novel consistently addresses several serious themes, including "a broad range of imperialist experiences." Although he despises imperialism in any form, Punchon is fascinated with imperialists such as Frans Van Der Groov. L.B.

J.D. Salinger

84-1371. Barron, Cynthia M. *The Catcher and the Soldier: Hemingway's SOLDIER'S HOME and Salinger's THE CATCHER IN THE RYE,* HemR, 2, 1, 1982, 70-3. Hemingway's *Soldier's Home* influenced J.D. Salinger's *The Catcher in the Rye.* Harold Krebs and Holden Caulfield, "alienated from the adult world," seek refuge in childhood, the "innocence and order" of childhood games, and "quasi-romantic relationships" with their sisters. D.H.C.

Carl Sandburg

84-1372. Ferlazzo, Paul. *The Popular Writer, Professors, and the Making of a Reputation: The Case of Carl Sandburg*, MidAmerica, 6, 1979, 72-8. It is time to reconsider Sandburg's work because he has been largely ignored by scholars and critics since his death. F.J.B.

84-1373. Flanagan, John T. *Carl Sandburg, Lyric Poet*, MidAmerica, 4, 1977, 89-100. Because Sandburg may have become "the victim of his own virtuosity," his lyric verse has been widely and undeservedly ignored. F.J.B.

Mari Sandoz

84-1374. Mattern, Claire. *Mari Sandoz and CAPITAL CITY: The Writer and Her Book*, BForum, 6, 2, 1982, 223-32. Sandoz studied Federal Writers' Guides of midwestern capitals in order to devise a composite city for her novel, but it most closely resembles Lincoln, Nebraska. J.B.B.

Alexander P. Saxton

84-1375. Stern, Frederick C. *Saxton's Late-Proletarian Triptych: To Chigago and West*, MidAmerica, 7, 1980, 133-55. Saxton's three proletarian novels have been unduly neglected. F.J.B.

Walter Wellesley ("Red") Smith

84-1376. Jackson, Dennis. *Sportswriter Red Smith's "Jousts with the Mother Tongue"*, Style, 16, 4, 1982, 414-35. A comparison of grammatical structures in similar columns by Smith from 1934 and 1977 shows that through the course of his career he developed a more readable style and lessened his tendency to deify athletes, reflecting changes in American attitudes. J.B.B.

Wallace Stevens

84-1377. D'Avanzo, Mario L. *Emerson and Shakspeare in Stevens's BANTAMS IN PINE-WOODS*, Al, 49, 1, 1977, 103-7. Emersonian and Shakspearean sources explicate the setting and the argument in Stevens's *Bantams in Pine-Woods.* The argument of Stevens's poem takes place in pine-woods, the setting for finding "universal truth" in Emerson's *The Poet.* Emerson's "towering pine" (in *Woodnotes)* becomes Stevens's "ten-foot poet," a "damn universal cock." In Shakespeare's *L.L.L.*, "Blackamoors" attend the noblemen in their "battle of wits." For Stevens, the sun, a "blackamoor," assists the transcendental poet. The argument takes place between "the ten-foot Emersonian" poet-philosopher and "the inch high anti-Emersonian" poet-philosopher. D.H.C.

84-1378. Serio, John N. *Stevens, Shakespeare, and Peter Quince*, MLS, 9, 1, 1978/79, 20-4. Critics of Stevens's poem *Peter Quince at the Clavier* either focus on the poem's aesthetic statement or musical analogy, or view Peter Quince as a Shakespearean clown lending a comic or ironic touch to the poem. Such critics fail to see the close relationship between music and feeling at the opening of the poem and the anagogic connection between the physical and the spiritual which closes it. Reexamination of the function of the carpenter-director and his company of rude mechanicals in *Dream* is in order. If there is irony in Stevens's allusion to Peter Quince, it is a double irony. Quince, as craftman/artist/musician/director, presents a play illustrating the ideal nature of love, beauty, and art. E.L.S.

Booth Tarkington

84-1379. LeGates, Charlotte. *The Family in Booth Tarkington's GROWTH Trilogy*, MidAmerica, 6, 1979, 88-99. Tarkington's characters are able to accept the prospect of growing industrialization without completely sacrificing their traditional values. He links his protagonists' choices "to traditional concepts of masculinity and femininity." F.J.B.

Allen Tate

84-1380. Ahlport, Daniel P. *Tate's THE FATHERS and the Problem of Tradition*, SoSt, 19, 4, 1980, 355-64. Resolution of the conflict between traditionalism and modernism lies in a spiritual belief in divine grace. J.B.B.

Lionel Trilling

See 84-1425.

Jonathan Valin

84-1381. Wiehe, Janet. *Jonathan Valin: Stellar Mystery Writer,* OQ, 26, 1, 1983, 4-7. Since publication of *The Lime Pit* (1980), Valin has published three more mysteries featuring hardboiled detective Harry Stoner, and more are scheduled. In his books, suburbia is the setting for stories of violence contrasting good and evil, appearance and reality. The novels have had good national notices, been translated into at least eight foreign languages, and received "much critical attention" in England. J.S.P.

John D. Voelker

84-1382. Hepler, John C. *Penman for the People: Justice Voelker (Robert Traver),* MidAmerica, 6, 1979, 127-40. Former Michigan Judge Voelker's novels about the law and essays on trout-fishing merit wider critical attention. F.J.B.

Robert Penn Warren

84-1383. Grimshaw, James A., Jr. *"Supreme Fiction": Robert Penn Warren at 75,* SoR, 17, 2, 1981, 444-9. (rev.-art.) Recent work by and about Warren supports the claim that his effectiveness (in one critic's words) lies in "his ability to make us sense directly both our inner selves and our selves in a historical context" (cf. Marshall Walker, *Robert Penn Warren: A Vision Earned,* Barnes & Noble, 1979). B.K.H.

Max Westbrook

84-1384. Handy, William J. *Found: An Ontological Critic,* NDQ, 47, 2, 1979, 41-6. John Crowe Ransom's plea in "Wanted: An Ontological Critic" has been answered in the work of Max Westbrook. By proposing a criticism that would link the theory and practice of New Criticism and Archetypal Criticism, Westbrook must be regarded as a new and provocative voice in contemporary literary theory. P.S.V.

Brand Whitlock

84-1385. Miller, Paul W. *Brand Whitlock's Literary Reputation in Belgium, 1917-1934,* MidAmerica, 8, 1981, 58-67. As the American ambassador to Belgium, Whitlock enjoyed favorable reviews of his writing in that country largely, but not solely, because of his diplomatic position. F.J.B.

Thornton Wilder

84-1386. Miller, Rhea B. *Berdyaev's Eschatological Vision in Wilder's Last Works,* Rena, 35, 3, 1983, 154-66. What first led Wilder to Nicholas Berdyaev's Christian existentialism is difficult to determine. The Berdyaevean vision, however, became increasingly important in Wilder's last works, especially in his drama *The Alcestiad* and in his novels *The Eighth Day* and *Theophilus North.* These three works in particular play out Berdyaev's concept of God-like men and human God working together to complete a divine plan for man. Wilder has been categorized "romanticist," "platonist," "transcendentalist," and "optimist"; but if any label has to be ascribed to the author of *The Bridge of San Luis Rey* the best would be "a Christian existentialist after the Berdyaev model." G.A.C.

William Carlos Williams

84-1387. Berry, Eleanor. *Williams's Development of a New Prosodic Form — NOT the VARIABLE FOOT but the SIGHT-STANZA,* WCWR, 7, 2, 1981, 21-30. A careful reading of Williams's sight-stanzaic verse shows that its form has an aesthetic function. F.J.B.

84-1388. Coles, Robert. *William Carlos Williams; A Writing Physician,* WCWR, 7, 2, 1981, 30-1. Williams was an "ironic self-observer", who was haunted by words. F.J.B.

84-1389. Cox, Don. *Two Glimpses of Williams,* WCWR, 8, 2, 1982, 29-30. [Reminiscences of Williams by a Rutherford, N.J., neighbor.] F.J.B.

84-1390. Cushman, Stephen. *Williams Revising: The Worksheets of THRENODY,* WCWR, 8, 2, 1982, 23-8. The minor rewriting evident in the ten drafts of *Threnody* reveals the care Williams gave to the smallest details. F.J.B.

84-1391. Donley, Carol C. *Relativity and Radioactivity in William Carlos Williams's PATERSON,* WCWN, 5, 1, 1979, 6-11. Williams derived metaphors for Paterson from his study of contemporary physics and chemistry. F.J.B.

84-1392. Fedo, David A. *A DREAM OF LOVE and the "We Present" Production of 1949,* WCWR, 7, 2, 1981, 32-5. This production failed more because of the cast's inexperience than of weaknesses in the script. F.J.B.

84-1393. Frail, David. *THE REGULAR FOURTH OF JULY STUFF: William Carlos Williams's Colonial Figures as Poets,* WCWR, 6, 2, 1980, 1-14. Williams used American historical figures "as ideograms of the poet," and his historic writings are "covert dissertations on poetics." F.J.B.

84-1394. Gallup, Donald. *The William Carlos Williams Collection at Yale,* WCWR, 7, 1, 1981, 1-8. This collection was substantially the result of Norman Holmes Pearson's efforts. F.J.B.

84-1395. Huberman, Elizabeth. *The First FIRST PRESIDENT,* WCWR, 6, 1, 1980, 23-6. (rev.-art.) Williams's opera is "not fully created," but is worth doing at least once. F.J.B.

84-1396. Kolich, Augustus M. *Introduction to an Unpublished Williams Manuscript: LET US ORDER OUR WORLD,* WCWR, 8, 2, 1982, 15-17. Williams viewed war "in optimistic terms" and hoped it could bring about a "new definition of order." F.J.B.

84-1397. MacGowan, Christopher J. *Two New Williams Citations,* WCWR, 6, 2, 1980, 27-30. A letter (1919) and a poem (1922) of Williams's are not listed in Emily Wallace's bibliography *(A Bibliography of William Carlos Williams,* Middletown, Conn.: Wesleyan Univ. Pr., 1968). F.J.B.

84-1398. MacGowan, Christopher J. *William Carlos Williams Material in the Princeton University Library Collection,* WCWN, 5, 1, 1979, 17-18. [This is a description of the Williams collection of books and manuscripts.] F.J.B.

84-1399. Magid, Barry. *Collecting William Carlos Williams,* WCWR, 6, 2, 1980, 15-25. [A discussion of the problems of collecting editions of Williams's work. (Illus.)] F.J.B.

84-1400. Mahar, William J. *Williams vs. Washington: The Relationship between the Libretto and History in THE FIRST PRESIDENT,* WCWR, 7, 1, 1981, 9-22. Washington's character is enigmatic throughout the libretto partly because of Williams's misinterpretation of certain historical facts. F.J.B.

84-1401. Miki, Roy. *"To Loosen the Attention": A Reading of "Improvisation II" in William Carlos Williams' KORA IN HELL: IMPROVISATIONS (1920),* WascanaR, 17, 1, 1982, 3-19. The conflict in William Carlos Williams's *Kora in Hell* (1920) is between the inflexible and flexible mind. Williams's changing perceptions in "Improvisation II" reveal his role as the wandering poet, who leaves the "deadness of copied forms" for "open territory in a present filled with 'new' desires." His poetic rejects a "fixed perspective" imposing logic on the world for "open-ended processes" comprising the actuality of the world. D.W.A.

84-1402. Procopiow, Norma. *The Early Critical Reception of William Carlos Williams,* WCWN, 5, 1, 1979, 12-16. Early in Williams's career his critics did not widely recognize him as a modernist, but they did take his prose more seriously than his poetry. F.J.B.

84-1403. Sayre, Henry M. *Distancing THE ROSE from ROSES,* WCWN, 5, 1, 1979, 18-20. It is unlikely that Williams's poem, *The Rose,* was inspired by Juan Gris's collage, *Roses.* F.J.B.

84-1404. Schmidt, Peter. *Dada, PATERSON, and the Epic Tradition,* WCWR, 8, 2, 1982, 1-14. Williams's 1936 reading of Dadaist writing influenced his work on *Paterson.* F.J.B.

84-1405. Slatin, John M. *The War of the Roses: Williams, Eliot, Moore,* WCWR, 6, 1, 1980, 1-10. Williams's debt to Moore and break with Eliot is apparent in *Spring and All.* F.J.B.

84-1406. Uno, Hiroko. *Two Emily Dickinsons,* WCWN, 5, 1, 1979, 20-2. Photographs of Williams's grandmother have been mistaken for those of poet Emily Dickinson. (Illus.) F.J.B.

84-1407. Wallace, Emily Mitchell. *Musing in the Highlands and Valleys: The Poetry of Gratwick Farm,* WCWR, 8, 1, 1982, 8-41. Williams had the "naturalist's gift" for observation, like Thoreau. He spent much time visiting a friend's New York State farm, where he found inspiration for some of his poems. (Illus.) F.J.B.

84-1408. Williams, William Eric. *Food,* WCWN, 5, 2, 1979, 1-4. [A description of the poet's hearty eating habits. (Illus.)] F.J.B.

84-1409. Williams, William Eric. *The House,* WCWN, 5, 1, 1979, 1-5. [A memoir of home life with Williams, written by his son. (Illus.)] F.J.B.

84-1410. Williams, William Eric. *The Physical,* WCWR, 8, 1, 1982, 1-7. [Williams's son describes his father's physical appearance and why he liked hard labor. (Illus.)] F.J.B.

84-1411. Zbornik, Richard C. *An Afternoon with Dr. Williams,* WCWN, 5, 2, 1979, 28-9. [A reminiscence of a 1951 meeting with Williams.] F.J.B.

84-1412. Ziegfield, Richard E. *Dear God / Dear Bill: The William Carlos Williams — James Laughlin Correspondence,* WCWN, 5, 2, 1979, 5-20. The 30-year Williams — Laughlin relationship was tempestuous but fruitful. (Illus.) F.J.B.

See also 84-1369.

Thomas Wolfe

84-1413. Adams, Timothy Dow. *The Ebb and Flow of Time and Place in THE LOST BOY,* SoSt, 19, 4, 1980, 400-8. Wolfe's story illustrates the temporal image common in Southern writing, particularly in the patterns of "coming and going." J.B.B.

84-1414. Balck, Stephen M. *A Meeting Between Sherlock Holmes and Thomas Wolfe — a Possible and Plausible Scenario,* TWR, 7, 1, 1983, 24-7. [A fantasy in which a meeting of Holmes and Wolfe in 1912 changed the life of each for the better.] J.S.P.

84-1415. Bukowski, Anthony. *Wolfe's Questioning Intelligence,* TWR, 7, 1, 1983, 1-7. Wolfe's fiction tends to operate through a series of questions acting as stimuli and leading to answers that, in turn, generate other questions until, at last, a final answer is reached. Because of this interlaced series, Wolfe's work may rightly be called episodic but not formless. The short stories *No Door* and *Chickamauga* illustrate this structural pattern well. J.S.P.

84-1416. Duncan, Robert W. *The Wolfes at Daytona Beach,* TWR, 7, 1, 1983, 12-15. [A reminiscence of 1944 and 1945, when Julia E. Wolfe (Tom's mother) and Mabel Wolfe Wheaton (one of his sisters) vacationed in Florida.] J.S.P.

84-1417. Hagan, John. *"The Whole Passionate Enigma of Life": Thomas Wolfe on Nature and the Youthful Quest,* TWR, 7, 1, 1983, 32-42. The influence upon Wolfe of the late 19th-century Naturalists has hitherto not been adequately studied. Four Naturalistic themes influenced his concept of Nature — a godless universe, mankind's thralldom to natural forces, human character and destiny shaped by biology, and human beings as small and solitary in a huge universe — and in his books he developed them. Yet Wolfe exhibits an ambivalence toward Romantic and Naturalistic views. Youth's dreams are not necessarily wrong; failure to live up to them is. "To accept the complexity of reality means...to recognize 'the whole passionate enigma of life' and thus both to reject and accept the youthful Quest itself." J.S.P.

84-1418. Hall, David K. *Contrast as Device in Wolfe's THE CHILD BY TIGER,* TWR, 7, 1, 1983, 8-11. Contrasting imagery, actions, characters, and point of view in this story both "strengthen and clarify Wolfe's point about the duality of human nature." They show us Wolfe as a craftsman, not just someone able to use language beautifully. J.S.P.

84-1419. O'Rourke, David. *The Lost Paradise of LOOK HOMEWARD, ANGEL,* TWR, 7, 1, 1983, 16-23. This novel, built upon an "allegory of the South as fallen world and Altamont as hell," shows Wolfe as a literary craftsman. J.S.P.

84-1420. [Phillipson, John S., and Aldo P. Magi (comps.)]. *The Wolfe Pack: Bibliography,* TWR, 7, 1, 1983, 60-4. [An ongoing abstract-bibliography of primary and secondary Wolfe material.] J.S.P.

84-1421. Teicher, Morton I. *"Thomas Wolfe on Death and Time",* TWR, 7, 1, 1983, 46-8. Death and time obsessed Wolfe, for whom time expressed the need "to accept limits as well as the inability to do so." He accepted life as changing and finite and lived for the moment. When he realized that endings and separations were births as well as deaths, he conquered "life and time and death." J.S.P.

84-1422. Thompson, Betty. *William B. Wisdom: An Epistolary Friendship,* TWR, 7, 1, 1983, 49-52. In correspondence over six years and in person, Wisdom (purchaser of the Wolfe literary estate) was avuncular and friendly, helping a younger person in her career. Although his liking for the work of Faulkner, Welty, and other Southern authors led him to collect their writings, he cared most for Wolfe. J.S.P.

84-1423. Wolfe, R. Dietz, Sr. *The "Gants" Remembered,* TWR, 7, 1, 1983, 28-31. [A reminiscence about the Wolfe family by the son of Frank Wolfe, one of Tom's brothers.] J.S.P.

Richard Wright

84-1424. Bryant, Jerry H. *The Violence of NATIVE SON,* SoR, 17, 2, 1981, 303-19. In Bigger, Wright presents not only "a representative black victim of white racism" but "a representative modern man" who, on the national as on the personal level, turns to violence when "closed off from self-fulfillment, self-expression, isolated from the world...," threatening the society that produced him but acquiring thereby self-awareness and identity, self-acceptance and responsibility. Embodying characteristics associated with Jose Ortega y Gasset's "mass man," French existentialism, and Marxist humanism, Bigger can be further understood through comparisons with the work of West, Farrell, Sartre, and Camus. B.K.H.

84-1425. Conant, Oliver. *The Hunger and the Journey: Communism in the Thirties,* BForum, 6, 2, 1982, 248-56. Richard Wright and Lionel Trilling independently wrote "the most deeply felt and memorable critical accounts of the Communist mentality and the appeal of Communism in the thirties that exist in our literature." J.B.B.

Twentieth Century U.S. Fiction

84-1426. Anderson, David D. *Midwestern Writers and the Myth of the Search,* GaR, 34, 1, 1980, 131-43. The American experience and its accompanying literature have constantly investigated and evoked both a sense of place and one of movement. Such writers as Twain, Fitzgerald, Anderson, Dell, Bromfield, and Bellow have traced the wanderings of young people from the Midwest to the East and beyond, journeys at once creating their own myth and supplying the factual underpinnings for a metaphorical movement which permeates Midwestern literature. These writers serve to illustrate this geographical shift in their own lives and to chronicle the experience and its importance in their writings. J.R.K.

84-1427. Barasch, Frances K. *Faculty Images in Recent American Fiction,* CollL, 10, 1, 1983, 28-37. The academic novels of the 1960's (Bellow's *Herzog,* Alan Lelchuk's *Shrinking,* Roth's *Professor of Desire)* were really explorations of the post-war Jewish psyche, a genre now played out, as Heller's *Good as Gold* demonstrates. Meanwhile, the woman professor has come into her own in works by Joyce Carol Oates and Carolyn Heilburn. G.C.S.

84-1428. Chalupová, Eva. *The Thirties and the Artistry of Lewis, Farrell, Dos Passos and Steinbeck,* BSE, 14, 1981, 107-16. The 1930's, with such historic events as the Great Depression, the advent of World War II, social injustices, and fascism, shaped the artistic development of American writers, such as Lewis, Farrell, Dos Passos, and Steinbeck. Specific works by each (Lewis's *Ann Vickers;* Farrell's *Studs Lonigan;* Dos Passos's *USA;* and Steinbeck's *Grapes of Wrath)* employ new techniques (excessive documentation, the newsreel, and the camera's eye) to permit the new critical realists to combine their social concerns with storytelling. J.L.B.

84-1429. Gross, Barry. *In Another Country: The Revolt From the Village,* MidAmerica, 4, 1977, 101-11. Contrary to popular belief, Midwestern fiction of the 1920's does not really indicate an antipathy to small-town values. It has been a mistake to take the writers' "questioning and criticism for hatred and rebellion." F.J.B.

Twentieth Century U.S. Poetry

84-1430. Greasley, Philip. *Mid American Poetry in Midwestern Little Magazines,* MidAmerica, 5, 1978, 50-65. As the heartland of industrial America, the Midwest became an important force in developing a uniquely American poetic mode. The little magazines that appeared at the beginning of the 20th century provided a forum for such verse. F.J.B.

84-1431. Kindrick, Robert L. *THE DIVINE AVERAGE: Contemporary Missouri Verse,* MidAmerica, 5, 1978, 96-110. Modern poetry thrives in Missouri, a state which is a microcosm of America. F.J.B.

84-1432. Kodolanyi, Gyula. *Ideas of the New in Modern Poetry: Notes on the Anglo-American Tradition,* WCWR, 6, 1, 1980, 11-22. Anglo-American modernist poets, unlike their Continental counterparts, preferred rhythm, symbol, technique and form to social criticism or commentary. F.J.B.

Twentieth Century U.S. Prose

84-1433. Sabatini, Arthur J. *Humor in the Thirties,* BForum, 6, 2, 1982, 196-200. During the 1930's, American humor used the family as its subject and focused heavily on the Little Man. J.B.B.

Twentieth Century U.S. General

84-1434. Bourjaily, Vance, John Kenneth Galbraith and others. *The Revenge Symposium,* Esquire, 99, 5, 1983, 87-9. [Bourjaily, Galbraith, Roy Blount Jr., Jim Harrison, Larry King, John Barth, Carlos Fuentes, John Updike, Mark Harris, Erica Jong, and Tom Robbins give their reactions to unfriendly reviews and reviewers.] J.S.P.

84-1435. Filler, Louis. *Prophets in the Promised Land,* BForum, 6, 2, 1982, 263-9. The agrarians sought a return to tradition, unusual for a work of the 1930's. Their growth owed most to their literary principles. J.B.B.

84-1436. Holmes, John Clellon. *The Philosophy of the Beats,* Esquire, 99, 6, 1983, 158-60, 162, 164, 166-7. Beat philosophy represents a search, not a flight; the late James Dean symbolized its rebellious attitude. Young Beats accept conduct rejected by their parents, whose standards and values ignore their children's dilemma: wanting to believe but unable to do so conventionally. Beats long for values, and may express this longing by criminal behavior. They cherish comradeship, "respect for confidences" and for courage, tribal values. They appear as poets in San Francisco (e.g., Allen Ginsberg and *Howl)* or crossing America (e.g., Jack Kerouac, *On the Road).* The Beat phenomenon is worldwide as young people search for values in a world seemingly with none. (Article reprinted from *Esquire* for Feb., 1958, where it appeared as *The Philosophy of the Beat Generation.)* J.S.P.

84-1437. Noverr, Douglas A. *Midwest Regionalist Painting and the Origins of Popular Midwestern Culture,* MidAmerica, 7, 1980, 178-92. Midwestern painting in the 1930's parallels the writing of the period in its concern for "self-scrutiny" and "self-documentation." (Illus.) F.J.B.

84-1438. Scruggs, Charles. *"All Dressed Up But No Place To Go": The Black Writer and His Audience During the Harlem Renaissance,* AL, 48, 4, 1977, 543-63. Black writers of the 1920's worried about their "proper audience." James Weldon Johnson noted that black writers alienated both black and white audiences by pleasing the other, but warned black writers against making a "fetish of failure." Warner Berthoff also addressed that problem. Alain Locke, Van Wyck Brooks, and Randolph Bourne believed the "revolt against Puritanism" allowed "honesty in Negro characterization" and looked to the *polis* to create community. The "theme of the isolated artist" emerged in Jean Tommer's *Cane* (1923) and his unpublished *Natalie Mann.* Wallace Thurman, author of *The Blacker the Berry* and *Enfants of Spring,* distrusted the "cultural insecurity" of the black middle class, feared the "black mob," and was contemptuous of the white audience. D.H.C.

84-1439. Stimpson, Catharine R. *The Beat Generation and the Trials of Homosexual Liberation,* Salmagundi, 58/59, 1982, 373-92. The Beats, in their language, literature, and lives, valorise homosexuality as a freedom, a "legitimacy of individual desire." Collectively, much of their writing is a search for male bonds which can embody strength and love, a scrutiny of women, and diminished distinctions between sexualities. Individually, Beat writers variously articulate male homosexuality: Burroughs, the satirist; Kerouac, the romanticizer; and sensitive Ginsburg, the social exorcist. Despite their linguistic and literary skills, the Beats were limited in their reconstruction of erotic culture. L.B.

84-1440. Talese, Gay. *Looking for Hemingway,* Esquire, 99, 6, 1983, 151-5. In the 1950's, an apartment in Montparnasse was the Paris meeting place for "young American literati," much as Gertrude Stein's was a generation earlier and as George Plimpton's New York apartment would be in the 1960's. Visitors there included William Styron, John P. Marquand, Terry Southern, James Baldwin, and Harold L. Humes. Out of this milieu came *The Paris Review,* which published some good things and survived "because it had money." By 1956, "most of the old crowd had left," and everyone was older; the party would move across the ocean. (Article reprinted from *Esquire* for July 1963.) J.S.P.

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

COMMONWEALTH

Commonwealth Drama

84-1441. Goldie, Terry. *Dolls and Homes and the Anger of Reality,* WLWE, 19, 2, 1980, 203-12. The "kitchen-sink" realistic form makes an essential contribution to thematic content in three important Commonwealth plays: the English *Look Back in Anger,* by John Osborne; the Australian *Summer of the Seventeenth Doll,* by Ray Lawlor; and the Canadian *Leaving Home,* by David French. In each of these popular, successful plays, the naturalistic presentation conflicts with an imaginary ideal. Each dramatist reveals a central national myth — the British imperial myth, the Australias and Canadian colonial frontier myths — as anachronistic if not entirely spurious. L.L.

AFRICA

Africa Poetry

84-1442. Webb, Hugh. *The Flash of Fire: Poems from Africa,* WLWE, 18, 1, 1979, 78-89. In the socio-political turmoil of post-colonial Africa, poetry inevitably has a strong polemical bias. Critical stances emphasizing the automony of the text are inadequate to assess polemical poetry. An alternative frame of reference is required to evaluate the poetry in its own terms. Application of the criterion of "aptness to purpose," i.e., "the extent to which polemic and poem coalesce in the service of polemical function," enables effective criticism of works by such diverse poets as Lenrie Peters, Mbella Sonne, Okot p'Bitek and Wole Soyinka. L.L.

Africa General

84-1443. Abrahams, Cecil. *Introduction: The African Writer and the Western Critic,* WLWE, 18, 1, 1979, 6-7. This special section of *WLWE,* in response to complaints by numerous African writers about the inadequacy of Western criticism of African literature, endeavours to provide the Western reader with general principles for approaching African writers. (See *A.E.S.* items 84-1444, 84-1447, 84-1520, 84-1521. L.L.

84-1444. La Guma, Alex. *Culture and Liberation,* WLWE, 18, 1, 1979, 27-36. The nations of Africa are in various stages of a universal struggle for liberation. African culture, long suppressed by imperialist colonialism, is re-emerging: "The liberation struggle is the most complex expression of the people's cultural energy, of their identity, of their dignity." African art and literature reflect the dynamism of the revolution. L.L.

84-1445. Niven, Alistair. *Wars, Skirmishes and Strategies in the Criticism of Modern African Literature,* WLWE, 19, 2, 1980, 144-51. The numerous African writers who have attained prominence in the post-colonial period tend to consider their work in social rather than personal terms. The standards applied by European critics to African literature are not always relevant; in recent years there has been a strong reaction against literary attitudes perceived as neo-colonialist. At present several schools exist in the criticism of African literature — humanist, vernacularist, Marxist, sociological — giving rise to healthy, productive debate. L.L.

84-1446. Schmidt, Nancy J. *Children's Books by Well-known African Authors,* WLWE, 18, 1, 1979, 114-23. Critics of African literature must become aware of the children's literature produced by many well-known African writers. Examination of children's literature — fiction by Cyprian Ekwensi, Chinua Achebe, Flora Nwapa, Bonnie Lubega, Meja Mwangi, Barbara Kimenye; plays by Efua Sutherland and Erisa Kironde; poetry by Sutherland and Mamman J. Vatsa — yields insight into the contexts in which the authors work. [The article is followed by a bibliography of African children's literature.] L.L.

84-1447. Tejani, Bahadur. *Modern African Literature and the Legacy of Cultural Colonialism,* WLWE, 18, 1, 1979, 37-54. A measure of the achievement of African writers is that they have not only acquired the skill of writing and mastered a foreign language and its literature, but adapted their colonizers' lessons to their own struggle for cultural independence — examples are Taban lo Liyong, Okello Oculi, David Rubadiri and Ali Mazuri. Ngugi's *The River Between* explores the central dilemma of the modern African, who must learn the ways of the oppressor in order to fight him, but is in danger of losing his own cultural identity in the process. Okot p'Bitek has further advanced the cause of cultural independence by writing *Song of Lawino* first in Acholi and then translating it into English. L.L.S

AUSTRALIA

Rolf Boldrewood

84-1448. Rosenberg, Jerome H. *Cultural Symbolism in ROBBERY UNDER ARMS,* WLWE, 17, 2, 1978, 488-504. Boldrewood's *Robbery Under Arms* (1888) is more than a boy's adventure story: through symboloc use of landscape, the novel reveals the rebellious side of the Australian temperament and the tensions of a society in transition; it is in some ways comparable to Mark Twain's *Huckleberry Finn.* The geographical centre of *Robbery Under Arms,* the Terrible Hollow, confining hideout of the outlaw bush-rangers, reflects the original settlement of Sydney as a penal colony, both a refuge and a prison for its inhabitants. Other features of the landscape and images of wide-ranging travel on horseback acquire symbolic significance in Boldrewood's exploration of the doomed struggle for freedom from social constraint. L.L.

Peter Cowan

84-1449. Bennett, Bruce. *Regionalism in Peter Cowan's Short Fiction,* WLWE, 18, 2, 1979, 336-44. Cowan's four collections of short stories --*Drift* (1944), *The Unploughed Land* (1958), *The Empty Street* (1965), *The Tins and Other Stories* (1973) — demonstrate an increasing interest in experimenting with the short-story form. Cowan writes in a ''realist-impressionist'' manner, in which details of setting take on symbolic meanings. The early stories have primarily rural settings, and the later ones take place in the city of Perth and its suburbs; all, while dealing with universal themes, are characteristically Western Australian not only in their setting and imagery, but also in their restrained, austere tone. L.L.

Christina Stead

84-1450. Brydon, Diana. *Christina Stead as an Australian Writer,* WLWE, 18, 1, 1979, 124-9. Stead's novels resist classification as either utopian or vitalist and are therefore often considered ''un-Australian''; however, examination of characterization, structure, style and theme in her work reveals the presence of both attitudes. Stead balances the claims of utopianism against those of vitalism to produce her unique vision, in which individualism operates within the social context. L.L.

Patrick White

84-1451. Durix, Jean-Pierre. *Natural Elements in Patrick White's VOSS,* WLWE, 18, 2, 1979, 345-52. A central concern in White's *Voss* is the relationship between the individual and the forces, social and natural, threatening his integrity. A complex structure of antagonistic opposites, which can be resolved only through petrifaction or a process of self-abandoning fusion, can be traced in White's imagery of natural elements — plants, stones, insects and birds. L.L.

84-1452. Russell, D.W. *VOSS and LA VIE ROYALE: A Comparison of Patrick White and André Malraux,* WLWE, 19, 2, 1980, 184-97. Counterbalancing the predominantly German flavour of Patrick White's *Voss* is a French current. The character Frank Le Mesurier exhibits so many of the traits typical of the protagonists of the French existentialists that he can be seen as a parody of the existentialist hero. Furthermore, striking parallels between the plot, setting and imagery of *Voss* and those of *La Vie Royale* suggest that White's novel is a response not only to the existentialist attitude in general but to André Malraux's first novel in particular. L.L.

Australian Poetry

84-1453. Elliott, Brian. *Poetry: Primitive, Paroxysmal, and Even Jindyworobak,* WLWE, 17, 2, 1978, 469-87. The root of all artistic expression is "pre-poetry," i.e., a basic aesthetic excitement demanding some form of expression. Poetry is linguistic articulation of this primal experience within a temporal frame which is necessarily paroxysmal, or cathartic. The poetry of the aborigines of Central Australia, as translated by T.G.H. Strehlow in *Songs of Central Australia,* demonstrates the articulation of aesthetic feeling at its most primitive, pre-lyrical stage: the aborigine songs express communal rather than individual emotion. A similar effect is found in the works of the Jindyworobaks, a group of Australian poets of the 1930's who drew their inspiration from the land and its aboriginal inhabitants. L.L.

CANADA

Northrop Frye

84-1454. Sheehan, John F.X. *An Appreciation of Northrop Frye's THE GREAT CODE,* Rena, 35, 3, 1983, 203-16. A truly remarkable book, erudite and graceful, *The Great Code* can be read on many levels. Frye has discovered both the power of the language of the Old Testament and the high likelihood of the oral dimension of its composition. His allusions to theories of Inspiration may be somewhat dated, but his observations on Canon are accurate and sometimes original. He is especially discerning on the book of Job. He points out the insistence of the Bible on the (symbolic) maleness of God and the (symbolic) femaleness of the believing community. Frye has understood that "the act of Faith is at home in an intellectual environment every bit as vital as that which supports the most arcane areas of Physics or the Computer Sciences." G.A.C.

Hugh Garner

84-1455. Edwards, Eileen. *A Sense of Place in Hugh Garner's Fiction,* WLWE, 18, 2, 1979, 353-67. The fiction of the late Hugh Garner (d. 1979) is distinguished by a peculiarly Canadian sense of place. In his novels and short stories he demonstrates that survival depends upon understanding and acceptance of one's physical and social environment: realistic common sense is the only protection in a predominantly hostile world. Setting most of his fiction in the marginal society of Toronto's Cabbagetown, Garner presents a bleakly ironic and chillingly accurate vision of the perils of pretension and self-delusion. L.L.

GHANA

Joe de Graft

84-1456. Lindfors, Bernth. *Interview with Joe de Graft,* WLWE, 18, 2, 1979, 314-31. [The late Joe de Graft (d. 1978), poet, playwright and teacher, discusses his career and his work at the Mfantisipim Drama Laboratory, the Ghana Drama Studio, and the Univ. of Nairobi. He describes the development of African drama during the 1950's and 1960's, and assesses the role of drama in contemporary African society.] L.L.

INDIA

Margaret Chatterjee

84-1457. Dwivedi, A.M. *Between Two Worlds: The Poetry of Margaret Chatterjee,* IndL, 25, 5, 1982, 72-85. In expressing polarities of reason and imagination, Margaret Chatterjee's poetry reveals her British and Indian "worlds of experience." Her early poems exprss "subjective moods and fancies," while more recent poems deal with complex problems of the "human predicament." Nowhere, however, do her poems degenerate into maudlin emotionalism or philosophical ambiguity. D.W.A.

Manoj Das

84-1458. Raja, P. *The Short Stories of Manoj Das,* IndL, 25, 5, 1982, 56-62. A significant feature of Manoj Das's short stories is his concern for "the subtle realities beneath the surface realities." Typical are *Mystery of the Missing Cap,* which reveals how a small lie becomes cause for public disgrace, and *A Night in the Life of a Mayor,* which centers on human helplessness in the face of an unforeseeable future. *Birds in the Twilight, Lakshmi's Adventure,* and *The Brother,* all deal with problems of individual consciousness and action. D.W.A.

Anita Desai

84-1459. Krishna, Francine E. *Anita Desai: FIRE ON THE MOUNTAIN,* IndL, 25, 5, 1982, 158-69. In *Fire on the Mountain* (1977), Anita Desai uses natural images to portray human cruelty. While nature can be benign or indifferent to man, it is more often violent and cruel, as human beings are to one another. Animal images particularly point to the dehumanizing effect of violence. D.W.A.

Ruth Prawer Jhabvala

84-1460. Gooneratne, Yasmine. *Film Into Fiction: The Influence upon Ruth Prawer Jhabvala's Fiction of her Work for the Cinema, 1960-1976,* WLWE, 18, 2, 1979, 368-86. From 1960 to 1976, Jhabvala published five novels and four collections of short stories, and wrote five screen-plays. Close examination of the fiction and the films reveals thematic and structural parallels between the author's works in the two media. In particular, Mrs. Jhabvala applies her increasing understanding of film editing in the shaping of her novel *Heat and Dust* (1975), which bears strong technical and thematic similarities to her film *Autobiography of a Princess,* completed the same year. L.L.

Adil Jussawalla

84-1461. Nazareth, Peter. *Adil Jussawalla Interviewed by Peter Nazareth,* WLWE, 17, 2, 1978, 509-34. [Two paragraphs of biographical background precede the interview. The interview begins with a discussion of Jussawalla's most recent publications --*New Writing in India,* an anthology of English translations of works written in various Indian languages; and *Missing Person,* a collection of Jussawalla's poetry. The conversation ranges over the problems, practical and political, of Indian writers. Topics discussed include Clearing House, a poets' publishing cooperative in which Jussawalla is involved; his work-in-progress, a novel; and his opinion of V.S. Naipaul.] L.L.

See also 84-1462.

R.K. Narayan

See 84-1527.

India Poetry

84-1462. Ryan, Tom. *Adil Jussawalla, MISSING PERSON; Gieve Patel, HOW DO YOU WITHSTAND, BODY; Arun Kolatkar, JEJURI; Arvind Krishna Mehrotra, NINE ENCLOSURES. Bombay: Clearing House, 1976,* WLWE, 17, 2, 1978, 535-44. (rev.-art.) These four books, the first issued by Clearing House, a new poetry press directed by Adil Jussawalla, all deal with the issue of cultural displacement: Jussawalla's *Missing Person* is the most overtly political; in Gieve Patel's *How Do You Withstand, Body,* political and cultural concerns are implicit, while the primary focus is on physical violence; Arun Kolatkar, who designed the covers of all four books, concentrates on the personal impact of cultural displacement; Arvind Krishna Mehrotra, the most accomplished of the four poets, offers the most experimental and most effective treatment of the theme. All four books deserve attention; Clearing House is to be congratulated on so auspicious a beginning. L.L.

India General

84-1463. Gupta, R.K., and Priyalakshmi Gupta. *Towards a Concept of Indian Literature,* IndL, 25, 5, 1982, 28-55. To speak of regional Indian literatures defined by language is to overlook the Indian cultural homogeneity underpinning a national Indian literature. Several cultural factors influence all Indian literature: ancient Sanskrit literature, India's deeply rooted religiosity, the mythological tradition of India, the religious devotionalism of bhakti, the blending of eroticism and religion in Indian verse, and the recurrent themes of nationalism, social and economic exploitation, and the role of woman in Indian society. These factors point to the two basic beliefs expressed in Indian literature, that truth cannot be grasped by one man and that man pursues action indifferent to its fruits. D.W.A.

IRELAND

Samuel Beckett

84-1464. Bair, Deirdre. *'Back the Way He Came ...or in Some Quite Different Direction': COMPANY in the Canon of Samuel Beckett's Writing,* PEng, 9, 1982, 12-19. Beckett's fiction since 1945 shows the despair of a fragmented soul unable to achieve personal integration. Recapitulating his life with multiple voices, *Company* utilitzes two categories of prose, creative construction and mode of expression. Creative construction joins fictional biography with Beckett's recurring themes of alienation, identity and search for unity of being. Mode of expression combines the speaker's position, commentary on the condition of the speaker and direct biographical self-analysis without hiding behind layers of prose devices. F.A.

84-1465. Baldwin, Helene L. *Memories, Echoes, and Trinities in Beckett's COMPANY,* C&L, 32, 2, 1983, 37-43. Various references, memories, and experiences in this work resemble those in other Beckett works and suggest "a religious subtext". Moreover, *Company* is trinitarian, a fact that also supports this substratum. "Christian vocabulary and allusions ...express the need for experience of something beyond solipsism." J.S.P.

William Chaigneau

84-1466. Ross, Ian Campbell. *An Irish Picaresque Novel: William Chaigneau's THE HISTORY OF JACK CONNOR,* Studies, 71, 283, 1982, 270-9. In the shared picaresque theme of the hero experiencing a world in moral and social disorder, the protagonist defines his needs not only in terms which are material and spiritual but specifically Irish. J.P.A.S.

Austin Clarke

84-1467. Murphy, Daniel J. *The Religious Lyrics and Satires of Austin Clarke,* Hermathena, 122, 1977, 46-64. Clarke attempted to confront and overcome the anxieties associated with religious faith. For him, reason and faith must necessarily and irresistibly be in conflict. J.P.A.S.

James Joyce

84-1468. Brivic, Sheldon. *Joyce and the Metaphysics of Creation,* CraneB, 6, 1, 1982, 13-19. Joyce assumed the role of God in his novels and developed it according to the Aristotlean concept of causes. Following the *Metaphysics,* he recognized causes as fourfold, including "cause of change and end or purpose" as well as the more usual pair of essence and matter. By means of Jungian synchronicities, or "meaningful coincidences, psychic events and other violations of probability that indicate the operation of a psychic or spiritual principle because they can't be explained by physical causes," he intrudes as god of his fictional creations. As he developed the possibilities from work to work, his characters gain increasing freedom from social control. Joyce's innovations in style and technique are manifestations of his role as god. W.H.M.

84-1469. Cope, Jackson I. *Joyce's Waste Land,* Genre, 12, 4, 1979, 505-32. The young James Joyce learned from Victorians how to turn some brilliant glimpses of the turn-of-the-century Dublin scene into the first collection of stories which ordered themselves as a metaphor of the modern psyche. The image of a barren city of the dead shaped *Dubliners.* It became an urban waste whose dimensions extended into numerous metaphoric traditions — Victorian, Dantesque, Scriptural — all converging upon the single terrifying vision of the city as the modern version of the mythic "hemiplegia or paralysis which many consider a city." C.K.

84-1470. Druff, James H., Jr. *The Romantic Complaint: The Logical Movement of Stephen's Aesthetics in A PORTRAIT OF THE ARTIST AS A YOUNG MAN,* SNovel, 14, 2, 1982, 180-8. Stephen reduces Aristotle's theory to the point where it is no longer philosophically viable and becomes, instead, a romantic aesthetic. Stephen's theory continually moves closer to exaltation of the self. It seems apparent that Joyce does not share Stephen's aesthetic views. L.M.S.

84-1471. Gandlemann, Claude. *FINNEGANS WAKE and the Anthropomorphic Landscape,* JML, 7, 1, 1979, 39-50. *Finnegans Wake* contains two elements of Mannerism, the anthropomorphic landscape and the anamorphic landscape. Joyce was provided with a number of visual images of the reversibility of anatomical and topological "geography" by Mannerist painters. Joyce's Mannerism combines bits of his Catholic background with a Freudian view of man. J.M.B.

84-1472. Gillespie, Michael Patrick. *An Inquisition of Chapter Seven of FINNEGANS WAKE,* Rena, 35, 2, 1983, 138-51. Joyce's artistic temperament controlled his work. Aware of his animosity toward certain attitudes and outward signs connected with the Church, he harnessed that antagonism and used it to evoke powerful images. In *Finnegans Wake,* Joyce turned to Catholic precepts and iconography time and again. They are especially evident in ch. seven, the inquisition of the artist. He orchestrated conflicting interpretations of the Eucharist and the Trinity to mirror, on the metaphoric level, the tension between the artist and society. He showed how this conflict should be resolved, on the thematic level, by using Catholic dogma to explain, through analogous mysteries, the artist's power to reconcile society to the "dividual, chaos, perilous, potent, common to all flesh." G.A.C.

84-1473. Goldberg, Gerald Y. *"Ireland is the only country ...": Joyce and the Jewish Dimension,* CraneB, 6, 1, 1982, 5-12. The persecution of Jews in Limerick, Cork and Dublin and the anti-Jewish tirades of prominent Irishmen like Arthur Griffith and Oliver St. John Gogarty loom closely behind the words of the Citizen in *Ulysses.* Although Bloom as the hero is generally acceptable to the Irish in the novel, he is a Jew at heart. W.H.M.

84-1474. Hederman, Mark Patrick. *James Joyce, Priest and Poet,* CraneB, 6, 1, 1982, 20-30. Faced with a Jesuitical opposition between priesthood and sexuality, Joyce chose the latter as central to his life. But his desired new career as poet instead of priest was already thwarted by the moral agony of the rejection of priesthood. Instead, expressing himself as artist through fiction, he worked to develop a form that would express modern life. In *Ulysses* he broke free from causality as the convention for portraying life and envisioned the fully rounded man with varied simultaneous concerns, including sex. In *Finnegans Wake* he developed language itself as the principle of unity between spirit and flesh, the regenerative force for a new European civilization. In so doing he achieved the poetry he had earlier been unable to create. W.H.M.

84-1475. Kearney, Richard. *Joyce and Le Brocquy: Art as Otherness,* CraneB, 6, 1, 1982, 31-40. Le Brocquy produced some 120 different studies of Joyce because he felt that no one painting could reproduce the true man. Like Joyce he argued that art must stress the otherness of its creation, developing an inner logic which is independent of the everyday world, but also a criticism of it. As artists the two share several attitudes to art, including the importance of coincidence in disclosing otherness and the need to explore inwardness. This latter aim led to their sympathy with Celtic and Mediaeval practices in art. (Illus.) W.H.M.

84-1476. Kenner, Hugh. *Berlitz Days,* Rena, 35, 2, 1983, 69-83. Early in the century, Joyce taught English in Trieste according to the then new Berlitz system. Though he hardly valued such experience, the Berlitz discipline taught Joyce the nuances of simple linguistic constructions. About the same time, *Ulysses* began to grow in Joyce's mind. By 1914 *Dubliners* was published, and *A Portrait of the Artist as a Young Man* was being serialized. By the time *Ulysses* was published in 1922, its author "had beaten out his exile." Joyce's story of Ulysses can be read as "a Berlitz classroom between covers: a book from which we are systematically taught the skills we require to read it." G.A.C.

84-1477. Kopper, Edward A., Jr. *Limning the Palimpsest: Joyce's Other Works at the WAKE,* MLS, 9, 1, 1978/79, 42-6. Much can be learned about *FW* by comparing it with Joyce's earlier works, especially *Ulysses.* Joyce used cycles — historical, personal, menstrual — to show how men and women live within such cycles despite attempts to avoid the movement of existence, which continuously doubles back upon itself. In their struggles to exist within cycles, Bloom and Earwicker are hampered by betrayers. What makes these stuggles comic is that they are played out against a background of time passing. In this issue of the role of time in life, Joyce shows many affinities with Kafka and Beckett. E.L.S.

84-1478. Reynolds, Mary T. *Torn by Conflicting Doubts: Joyce and Renan,* Rena, 35, 2, 1983, 96-118. Though Renan was not one of Joyce's heroes, he still has a significant place in *Ulysses.* Each represents a writing career shaped by the dominant position of the Church in society. Their similarities and differences appear in a setting forth of the development of Joyce's interest in the author of the *Vie de Jésus,* in a summary of Renan's life and work, and in an account of the use of Renan in Joyce's fiction. Both authors exemplify highly cultivated Catholic minds which continued a degree of emotional attachment to the teaching of their youth long after their intellectual rejection of it. Both, moreover, were ironists and detached observers who built "structures of imagination rather than structures of power." G.A.C.

84-1479. Staley, Thomas F. *A Beginning: Signification, Story, and Discourse in Joyce's THE SISTERS,* Genre, 12, 4, 1979, 533-49. The story's exploration of the resources of language and its method of construction and intention reveal in embryonic form the direction of Joyce's art and the formative stages in the unfolding of modern literature. The beginning of the story, while not rashly innovative, places radical emphasis on language and in turn on the text as text. Joyce wrote language over a dead ritual, a dead communion of people, and used the motive power of the sacrament as sign analogously to the power of the word as sign in art. C.K.

84-1480. Staley, Thomas F. *James Joyce and One of his Ghosts: Edouard Dujardin,* Rena, 35, 2, 1983, 85-95. Joyce and Dujardin exchanged several letters and met several times. Joyce expressed interest in Dujardin's *Les Lauriers sont coupés,* which is now regarded as the first novel written entirely in the stream-of-consciousness and employing the interior monologue exclusively. To draw any firm conclusions about their relationship would be simplistic and rash, though critics have done so. A study of the Joyce-Dujardin nexus, nevertheless, brings certain matters into focus and allows for a careful consideration of motives that can operate in even a casual literary affiliation, especially one that involves Joyce. Mary Colum's account of the Joyce-Dujardin relationship is open to question. G.A.C.

84-1481. Walzl, Florence L. *Joyce's CLAY: Fact and Fiction,* Rena, 35, 2, 1983, 119-37. The apparent simplicity of *Clay* is deceptive. Maria, the appealing central character, is more than a wistful old lady who lives and works in the Dublin by Lamplight Laundry; she is both complex and ambiguous. The circumstances and details of the plot, the actions of the protagonist, and the reactions of the other characters to her are unexpected and even contradictory. The history of its composition helps clarify the story. *Clay,* it can be shown, is built on a series of polarities that affect setting, characterization, and action. At the end of the story the reader should be left with "an epiphany that full consciousness of life without love is impossible to bear and the spirit rejects it." G.A.C.

See also 84-1302.

Patrick Kavanagh

84-1482. Brown, Terence. *After the Revival: The Problem of Adequacy and Genre,* Genre, 12, 4, 1979, 565-89. Kavanagh and O'Faolain sensed their intimate involvement with an Irish reality that distinguished them from the writers of the Literary Revival. They aspired to major statement but found that ambition thwarted by insurmountable deficiencies, aesthetic and moral, in their material. For both writers the lyric and the lyric mood constituted a triumph of quietism. The lyric possibility offered a rhetoric of resignation. C.K.

Thomas Kinsella

84-1483. Kenner, Hugh. *Thomas Kinsella: An Anecdote and Some Reflections,* Genre, 12, 4, 1979, 591-9. Kinsella's poems take the important risk of rejecting the grounds of poetry itself: poetry as defined for Ireland by Yeats, "Irish poets, learn your trade." Kinsella's poetry is that which he *does*. Therein lies both its interest and its risk. Therein too lies the seed of much anxiety among his well-wishers, for the question, how to judge poetry, converts readily into the question, what do you think of Tom? C.K.

Derek Mahon

84-1484. Bryne, John. *Derek Mahon: A Commitment to Change,* CraneB, 6, 1, 1982, 62-72. Mahon variously recalls both 18th-century Gaelic verse (in style and themes) and the poetry of Louis MacNeice. He reveals a bitterness at the dilemma of the Northern Irish Protestant in Irish culture, a sense of alienation from his urban society, a despair which issues in irony, and a delight in the world around him. Detailed analysis of four poems --*The Snow Party, Afterlives, The Last of the Fire Kings,* and *A Disused Shed in Co. Wexford* — show his continual ambivalence to his life and times, which ultimately moves between man at odds with Ulster society and man in society in general. W.H.M.

Sean O'Casey

84-1485. Benstock, Bernard. *Chronology and Narratology in Sean O'Casey's Beginnings,* Genre, 12, 4, 1979, 551-64. The writing of autobiography remains the only possibility for those who have survived both birth and an adequate portion of life to duplicate the phenomenon, and in that spiritual act of re-composing lies the only opportunity of a rebirth. Dublin imposes itself at the beginning of the eight-paragraph initial sentence of *I Knock at the Door.* Each of the eight slices of the sentence establishes an aspect of locale, fixing in spatial form both the act of birth and the environment of the newborn, although the perspective of the various components shifts from the sensory perceptions of childhood to the demanding realities of the adult world. The major tension conjoins the past of Victorian religion and the future of Darwinian thought so that the outmoded and the progressive flank the present. C.K.

Sean O'Faolain

See 84-1482.

John Millington Synge

84-1486. Roche, Anthony. *The Two Worlds of Synge's THE WELL OF THE SAINTS,* Genre, 12, 4, 1979, 439-50. The Aran folktale transcribed in *The Aran Islands* appears to offer the most immediate starting-point for the many mythic possibilities of *The Well of the Saints.* The overt remains of the island archetype preserved in the source of the play find little expression in the play itself. The otherworldly perspective Synge transported to the island setting of the play becomes displaced through ironic reversal. Martin and Mary Doul recall the aged storytellers that Synge encountered on the Aran Islands. Synge reflects the bounty of these islands in his subsequent dramatic creations. C.K.

William Butler Yeats

84-1487. Allen, James Lovic. *'Imitate Him if You Dare': Relationships Between the Epitaphs of Swift and Yeats,* Studies, 70, 278/279, 1981, 177-86. By identification with Swift, both through emulation and through subtle allustions in his epitaph, Yeats created a vaster myth and a larger reality, the eternity of his race. J.P.A.S.

84-1488. Hirsch, Edward. *"Contention is better than loneliness": The Poet as Folklorist,* Genre, 12, 4, 1979, 423-37. In a series of essays, reviews, journalistic articles, and collections Yeats presented a range of Irish folk stories and beliefs and directly addressed the issues of folklore scholarship. The examination of Yeats's folklore writings tell us a considerable amount about the nature of folklore scholarship in the transitional decades connecting the 19th and 20th centuries. *Fairy and Folk Tales* makes clear that Yeats sought to do exactly what most scholars thought impossible: to delineate and classify precisely the different kinds of fairies. In this book Yeats pondered whether to present folklore as literature or science, and he ended by standing firmly on the artistic side. For the poet Irish folklore provided the basis for a new Irish literature. C.K.

84-1489. Hirschberg, Stuart. *The Shaping Role of A VISION on W.B. Yeats' THE DOUBLE VISION OF MICHAEL ROBARTES,* Studies, 68, 269/270, 1979, 109-13. Yeats's image of the dancer is central to his poem because it seems to confirm the power of art to reconcile and transcend man's acute sense of his own mortality, by transforming an abstract theory into living poetic imagery. J.P.A.S.

84-1490. Sexton, Máire. *W.B. Yeats, Wilfred Owen and Sean O'Casey,* Studies, 70, 277, 1981, 88-95. Yeats disliked Owen and consequently excluded him from *The Oxford Book of Modern Verse*. This dislike may have in turn been responsible for Yeats's rejection of O'Casey's *Silver Tassie*, which is very close to Owen's work in theme. J.P.A.S.

Ireland Drama

84-1491. Kilberd, Declan. *The Fall of the Stage Irishman,* Genre, 12, 4, 1979, 451-72. The image of the Stage Irishman conformed as much to Irish needs as English prejudice. It permitted rudimentary contact between the immigrant and the native English which the Irishman could control. With Home Rule a possibility, the Irish cast off the stage mask, a rejection which climaxed with Yeats, Lady Gregory and the foundation of the national theatre in Dublin. The verbal tricks and sallies, once ridiculed, became the mode of the new authors' vision. But the Stage Irishman gave way to the Stage Gael or mystical peasantry. O'Brien mocks the clichés of previous Irish writers in *An Beal Bocht*, satirizing the false romantic identity foisted upon the peasants and starting to wage the war in the native language. C.K.

Ireland Poetry

84-1492. Dawe, Gerald. *Checkpoints: The Younger Irish Poets,* CraneB, 6, 1, 1982, 85-9. Poets of the later 1970's have struggled to break free from the confining features of a conscious Irish culture which teachers and editors have tended to perpetuate. Writers from the South tend to take themselves more seriously than those from the North, but both share a sense of contingency. Important poets include Paul Muldoon, Paul Durcan, Medbh McGuckian, Frank Ormsby, Ciaran Carson and Robert Johnstone. W.H.M.

84-1493. Sealy, Douglas. *[The End of Tribalism], Irish Poetry During the Last Decade,* CraneB, 6, 1, 1982, 74-84. The hundred or so volumes of poetry issued in the 1970's by such presses as Dolmen Press, Gallery Books and Blackstaff Press show new directions in verse written in both English and Irish. Patriotic verse is declining, to allow for more cosmopolitan themes in which nationalism and the Irish past are out-of-date. Important poets of the period include Pearse Hutchinson, Michael Hartnett, Seán Ó Leocháin, Harry Clifton, and Nuala Archer. (Select bibliography of some 60 poets appended, with no dates of publication given). W.H.M.

Ireland General

84-1494. Donnelly, Brian. *The Great Famine and the Literary Imagination,* Studies, 69, 275/276, 1980, 260-72. It is a failure on the part of Irish writers to find an appropriate imaginative stance in relation to an all-important historic moment whose consequences are visible in Ireland till the present time. Only Liam O'Flaherty, in his *Famine*, gives the event something more than sensationalism or propaganda. The end of a heroic Ireland is confronted head on without evasion. J.P.A.S.

84-1495. Schleifer, Ronald. *Reviving Genres,* Genere, 12, 4, 1979, 415-22. The Irish Literary Revival returned to English letters the quality of public statement and joined it to the possibilities of self-exploration the Romantics developed. In Ireland the past and present exist together, creating a world where the surface of things, the style of things, and meaning are identical. The traditional innovations of the Revival brought both writing and speech together so that, one might say, Romanticism did not skip Ireland. Irish writers revived, made present, discovered a world where the language of the past exists in living discourse that remembers past literary forms. In Dublin writers of the self discovered or rediscovered that language and with it took the opportunity to revive literary genres. C.K.

KENYA

Grace Ogot

84-1496. Lindfors, Bernth. *Interview with Grace Ogot,* WLWE, 18, 1, 1979, 56-68. [Ogot discusses the influences that led to her becoming a writer; the difficulties East Africans had in publishing their work during the colonial period, and the improved situation since independence; the coexistence of traditional and modern cultures in Kenyan society and in her fiction; the role of "popular" fiction; East African women writers; current trends in East AFrican literature; and her plans for future novels.] L.L.

Ngugi wa Thiong'o

84-1497. Sharma, Govind Narain. *Ngugi's Apocalypse: Marxism, Christianity and African Utopianism in PETALS OF BLOOD,* WLWE, 18, 2, 1979, 302-14. In *Petals of Blood,* Ngugi prophesies Africa's redemption: his utopian vision combines Marxist social analysis with Christian doctrine. Ngugi illustrates the modern African's alienation in situations of class conflict; he rejects institutionalized Christianity while adopting Christian myth and symbolism. His novel embodies an apocalyptic vision: the "petals of blood" of his title represent both the flames that devour the modern Babylon, New Imorog, and the petals of the Theng'eta plant, from which is produced a liquor used in sacred ritual — a ceremony that witnesses the traditional, communal African society which will be restored after the fires of the apocalypse have swept away the corruption of modern society. L.L.

Kenya General

84-1498. Lindfors, Bernth. *"On the Carpet": Literary Interviews in Nairobi's SUNDAY NATION,* WLWE, 17, 2, 1978, 422-6. [Since 1962 Nairobi's *Sunday Nation* has published weekly "On the Carpet," a column interviewing various public figures. For the benefit of literary scholars, Lindfors lists alphabetically all literary figures interviewed for "On the Carpet" along with the title of the interview and the date and page of publication.] L.L.

MAURITIUS

Mauritius Biblopgraphy

84-1499. Fabre, Michel, and Danielle Quet. *A Checklist of Mauritian Creative Writing in English (1920-80),* WLWE, 19, 2, 1980, 138-43. [Lists alphabetically by author fiction, poetry, drama and non-fiction by creative writers.] L.L.

Mauritius General

84-1500. Fabre, Michel. *Mauritian Voices: A Panorama of Contemporary Creative Writing in English,* WLWE, 19, 2, 1980, 121-37. Mauritius has a mixed linguistic culture — French, English, Creole, Hindi. English tends to be the language of government, French that of the arts; however, the growing body of Mauritian literature in English deserves critical attention. Mauritian poetry in English falls into two categories — the romantic lyric, and the poem of social commitment. In the novel, social realism prevails, most notably in the work of Deepchand D. Beeharry. Mauritius's most outstanding dramatist is Azize Asgarally, who writes in English and Creole. L.L.

NEW ZEALAND

Alistair Campbell

84-1501. McNaughton, Howard. *Traversing Genres: Alistair Campbell's SANCTUARY OF SPIRITS,* WLWE, 19, 2, 1980, 232-9. Poet-dramatist Campbell's *Sanctuary of Spirits* was first produced as a radio play, then later published as a sequence of poems forming a "pattern of voices." Detailed examination of the published version, the radio script, and earlier drafts affords insight into the author's transformation of a dramatic into a literary text. L.L.

Janet Frame

84-1502. John B. Beston. *A Brief Biography of Janet Frame; A Bibliography of Janet Frame,* WLWE, 17, 2, 1978, 570-85. [A concise factual description of Janet Frame's family background, her history of mental disorders, her travels, and the circumstances surrounding the publication of her numerous books, followed by a brief critical assessment of her fiction, and remarks introducing Beston's Bibliography of her work. The major divisions of the Bibliography are these: Works by Frame; Critical Studies of Frame; Reviews of Works by Frame; Versions of Works by Frame (Translation, Dramatization).] L.L.

Katherine Mansfield

84-1503. Coles, Gladys Mary. *Katherine Mansfield: Beyond the Legend,* Stand, 21, 3, 1980, 38-41. Mansfield anticipated Virginia Woolf in innovating fictional techniques. By presenting the inner life of ordinary people with painstaking craftsmanship, and by interweaving fantasy and reality, she adumbrated recent developments and raised the status of the short story. J.H.A.

84-1504. Meyers, Jeffrey. *Murry's Cult of Mansfield,* JML, 7, 1, 1979, 15-38. John Middleton Murry published numerous works on Katherine Mansfield after her death in 1933. Few (if any) of these works can be taken as objective biographical accounts of Mansfield but constitute a prolonged effort by Murry to create and sustain a mythos surrounding his late wife. His writings, however, reveal more about his own insecurity and neuroses than about his wife. J.M.B.

See also 84-1150.

Greville Texidor

84-1505. Allentuck, Marcia. *Greville Texidor's THESE DARK GLASSES: Bloomsbury in New Zealand,* WLWE, 19, 2, 1980, 227-32. Texidor's novella *These Dark Glasses,* written after her emigration from England to New Zealand in 1940, is a *roman à clef,* its characters easily identifiable as members of the Bloomsbury group. In particular, the artist, Julian, the book's main character, is a fictionalized portrait of the Bloomsbury painter Mark Gertler. L.L.

New Zealand Poetry

84-1506. Alcock, Peter. *Transformations in New Zealand Poetry — And a Note on One Poet,* WLWE, 17, 2, 1978, 593-7. The conservative, insular quality of New Zealand poetry has given way in the past decade to formal experimentation and the admission of outside influences, especially that of the U.S. West Coast. The transformation is discernible in the numerous poetry journals that have flourished in New Zealand between 1967 and 1977. A recent publication representing the new poetry is Don Long's *Poems from the Fifth Season.* L.L.

New Zealand General

84-1507. Alcock, Peter. *New Zealand Notes,* WLWE, 17, 2, 1978, 286-92. [An informal summary of major literary events — publications, awards, conferences — in New Zealand in 1976. A list is provided, with prices, of Creative Arts Society Publications, and a Reference List of New Zealand Literary Publications.] L.L.

NIGERIA

Chinua Achebe

84-1508. Dorsey, David. *Chinua Achebe. MORNING YET ON CREATION DAY: ESSAYS. Garden City, New York: Doubleday, 1975. Wole Soyinka. MYTH, LITERATURE AND THE AFRICAN WORLD. Cambridge: Cambridge Univ. Press, 1976,* WLWE, 17, 2, 1978, 453-60. (rev.-art.) For the non-African, whose critical assumptions are formed by European method and terminology, accurate assessment of African literature is difficult. The two essay collections cited address this problem in complementary ways. Achebe concentrates on correcting common misconceptions of African writing; Soyinka dismisses irrelevant attitudes and focusses on literary interpretation of various African texts. Both books support the conclusion that there exists an African world-view and an aesthetic derived from it:

western critics must learn to set aside their preconceptions and evaluate African literature on its own terms. L.L.

John Pepper Clark

84-1509. Connor, William. *Diribi's Incest: The Key to J.P. Clark's THE MASQUERADE,* WLWE, 18, 2, 1979, 278-86. Critics have failed to appreciate J.P. Clark's *The Masquerade* because they have overlooked the play's psychological implications. Diribi's apparently unmotivated murder of his daughter, Titi, is the outcome of the essentially incestuous relationship between them. Diribi's incest, never openly acknowledged, is established through the play's imagery. It is Diribi's fear of facing his suppressed sexual desire for his daughter that leads him to kill her. Far from being a failure, *The Masquerade* is a subtle psychological study which provides an excellent vehicle for the tragic irony of Clark's vision. L.L.

Ogali A. Ogali

84-1510. Ayers, Peter K. *Ogali A. Ogali and COAL CITY: The Pamphleteer as Novelist,* WLWE, 18, 1, 1979, 99-113. Onitsha Market pamphleteer Ogali's first novel, *Coal City* (1977), incorporates material from two of his early works into a larger and more complex context. His simple enthusiasm for Western values, tempered by a visit to England and experience of post-revolutionary Nigerian society, has given way to profound disillusionment. The novel reveals modern Nigerian society as corrupt beyond redemption. L.L.

Wole Soyinka

84-1511. Johnson, Joyce. *"The Transitional Gulf": A Discussion of Wole Soyinka's SEASON OF ANOMY,* WLWE, 18, 2, 1979, 287-301. Like Ogun, the archetypal tragic hero of Yoruba ritual drama discussed in Wole Soyinka's *Myth, Literature and the African World,* Ofeyi, protagonist of *Season of Anomy,* seeks to bridge "the transitional gulf" of chaos in order to achieve an integrated social order. *Season of Anomy* reflects the situation of Nigeria in the 1960's and of other African nations undergoing the painful transition from colonial status to independence, and explores the problems of 20th-century society in general. Ofeyi, associated not only with Ogun but also with Orpheus and Prometheus, represents the creative artistic sensibility in an heroic, revolutionary quest to reconcile disparate forces and restore social harmony. L.L.

84-1512. Palmer, Eustace Taiwo. *Wole Soyinka's SEASON OF ANOMY,* WLWE, 17, 2, 1978, 423-49. Soyinka's second novel, *Season of Anomy,* reflects the tragic disasters which overcame Nigeria during the eight years following the publication of his first novel, *The Interpreters. Season of Anomy* is artistically more satisfying than the earlier novel. It is unified by a complex of images of vegetation and fertility, which are ironically inverted to dramatize the horror engendered by political corruption. The protagonist, Ofeyi, who personifies the ideals of peace and prosperity represented by the community of Aiyero, gradually learns that only violent revolution is effective against the entrenched powers. The novel's only real flaw is its implausible ending, an escape by means of which Soyinka offers a ray of hope in an otherwise desperate situation. L.L.

See also 84-1508.

Nigeria Drama

84-1513. Ashaolu, A. Olu. *A Bibliography of Modern Nigerian Drama in English,* WLWE, 17, 2, 1978, 372-421. [A comprehensive bibliography of modern Nigerian drama in English, organized under the following headings: I. Bibliographies; II. Primary Materials; III. Secondary Materials, (a) Theses and Books, (b) Articles and Interviews in Books, (c) Articles, Reviews, Interviews, etc. in Journals, Magazines, and Newspapers, and Conference Papers.] L.L.

PACIFIC ISLANDS

Pacific Islands General

84-1514. Krauth, Nigel. *Contemporary Literature from the South Pacific,* WLWE, 17, 2, 1978, 604-45. [An historical overview of the development of South Pacific literature, and an examination of major thematic concerns, referring to specific authors and works, under the following headings: "Belching

Flame'': Literature of Militancy and Protest; ''Wedded to a Cause'': Women Writers; ''The Wasted Years'': The Theme of Degradation in Novel and Verse; ''Wounds of Time'': The Twentieth Century as Siren and Vampire. Includes ''An Introductory Bibliography of Contemporary Literature from the South Pacific,'' listing works of Australian Aboriginal Writers, Maori Writers, Papua New Guinean Writers, Island Region Writers (Samoans, Tongans, Fijians, Cook Islanders, Solomon Islanders, New Hebradeans), and presenting the material in each regional category under the sub-headings ''Novel,'' ''Short Story,'' ''Autobiography,'' ''Poetry,'' ''Drama,'' ''Criticism and Miscellaneous.''] L.L.

84-1515. Mishra, Vijay C. *Rama's Banishment: A Theoretical Footnote to Indo-Fijian Writing,* WLWE, 19, 2, 1980, 242-56. For a century the *girmitiyas,* descendants of Indian indentured labourers, have lived within an ideology which is, in classic Marxist terms, false, in that it espouses values alien to its adherents. The proper function of literature is to mediate, i.e., to reveal ideological falsification. Indo-Fijian writers have tended to reflect the prevailing ideology in their work, rather than to transcend its falsification through mediation, although mediation is present in the fiction of Subramini. New literary theories, responsive to the sociological matrix, may make possible a more relevant criticism of Indo-Fijian literature and that of other former colonies. L.L.

SINGAPORE

Edwin Thumboo

84-1516. Nazareth, Peter. *Edwin Thumboo Interviewed by Peter Nazareth,* WLWE, 18, 1, 1979, 150-71. [The interview, preceded by a brief biographical note, focusses primarily on Singapore's social history and the legacy of colonialism. Thumboo discusses the role of language, and especially of poetry, in an emergent culture; he describes social and literary circumstances peculiar to Singapore as well as those common to Third World nations in general, and explains his special interest in African literature.] L.L.

SOMALIA

Nuruddin Farah

84-1517. Cochrane, Judith. *The Theme of Sacrifice in the Novels of Nuruddin Farah,* WLWE, 18, 1, 1979, 69-77. Farah's fiction embodies a vision of life in which the weak are inevitably sacrificed to the strong. In *From a Crooked Rib* (1970) the sacrificial nature of existence is revealed in the plight of Ebla, whose dilemma dramatizes the subjugation of Somali women. *A Naked Needle* (1976) applies the theme of sacrifice to the political and economic development of Somalia and of third-world nations in general. Farah uses natural imagery to illustrate the cosmic proportions of the sacrificial nature of existence: only cataclysmic revolution might redress the balance of power in the world. L.L.

SOUTH AFRICA

Nadine Gordimer

84-1518. Smith, Rowland. *Living for the Future: Nadine Gordimer's BURGER'S DAUGHTER,* WLWE, 19, 2, 1980, 163-73. Nadine Gordimer's novels reflect the changes which have occurred in South African society. *Burger's Daughter* (1979) presents a world in which liberalism has failed. Rosa Burger, daughter of dedicated communists, trained to value political over personal values, seeks her true identity, first abandoning South Africa and political activism, then returning to carry on the struggle. The novel's structure reflects the constant conflict between political and personal values which is finally resolved in Rosa's rededication to the values inherited from her parents. L.L.

Bessie Head

84-1519. Fradkin, Betty McGinnis. *Conversations with Bessie,* WLWE, 17, 2, 1978, 427-34. [Fradkin describes her conversations with novelist Bessie Head during a two-day visit to Palapye, Botswana. She appends a partial list of books and articles by and about Head.] L.L.

84-1520. Head, Bessie. *Social and Political Pressures that Shape Literature in South Africa,* WLWE, 18, 1, 1979, 20-6. [The novelist describes the black South African's alienation from her own land and history which led her to flee to Botswana in 1964. She outlines how her novels deal with various South African preoccupations: *When Rain Clouds Gather* examines the problems of the political refugee; *Maru* deals with racism as practised by one black African tribe against another; *A Question of Power* is a philosophical exploration of the sources and effects of evil within human society. The essay concludes with a discussion of how, by historical accident, Botswana escaped white domination and has preserved the quality of ancient African life.] L.L.

South Africa General

84-1521. Abrahams, Cecil. *The Context of Black South African Literature,* WLWE, 18, 1, 1979, 8-19. South African writing has too often dismissed as mere political propaganda against the Apartheid system. To appreciate South African literature one must realize that it is a separate segment of African literature and that it is conditioned by the writer's experience of life within a discriminatory social system which affects every facet of life. As long as Apartheid persists, it will provide the predominant theme of South African writing. Within this context, the author strives to transcend the level of mere propaganda by portraying the tragic consequences of institutionalized discrimination on individuals and their communities. L.L.

WEST INDIES

Wilson Harris

84-1522. Crew, Gary. *The Eternal Present in Wilson Harris' THE SLEEPERS OF RORAIMA and THE AGE OF THE RAINMAKERS,* WLWE, 19, 2, 1980, 218-27. In his two collections of short stories --*The Sleepers of Roraima* and *The Age of the Rainmakers* --Harris uses the traditional legends of the Amerindian people to explore the role of imagination in human life. Linking contemporary characters with historical and legendary figures, Harris demonstrates how the creative imagination can transcend the limiting concepts of past, present and future, uniting all mankind in the "eternal present." L.L.

George Lamming

84-1523. Kom, Ambroise [trans. Karolyn Waterson]. *IN THE CASTLE OF MY SKIN: George Lamming and the Colonial Caribbean,* WLWE, 18, 2, 1979, 406-20. Lamming's first novel, *In the Castle of My Skin* (1953), expresses the author's concern with the black man's place in contemporary society. The adolescence of G, the narrator, parallels the development of Barbados from colony to nation. The substance of the narrative is the process by which the white colonial regime is displaced by a colonially trained black bourgeoisie, which must in turn be displaced before the oppression of the common people can end. In its treatment of socio-political themes, Lamming's work is comparable to that of other Caribbean, African and black American writers. L.L.

Claude McKay

84-1524. McLeod, A.L. *Memory and the Edenic Myth: Claude McKay's Green Hills of Jamaica,* WLWE, 18, 1, 1979, 245-54. Poet Claude McKay left his native Jamaica in 1912, never to return. Through the course of his difficult life, he transformed his remembered childhood home into an earthly paradise. Though undoubtedly aware of Jamaica's political and economic problems, he forged in memory a mythological Jamaica of unsurpassed natural beauty, abundance and social harmony. In his writing, this mythologized Jamaica provides a contrast to the evils of urban life and solace in times of adversity. L.L.

V.S. Naipaul

84-1525. Campbell, Elaine. *A Refinement of Rage: V.S. Naipaul's A BEND IN THE RIVER,* WLWE, 18, 2, 1979, 394-406. Naipaul's article "A New King for the Congo" *(The New York Review of Books,* June 26, 1975, p. 19), denouncing the destructive and corrupt Mobuto regime of Zaire, contains the germ of the novel *a Bend in the River* (1979). Theme, motifs and details are carried over directly from the article to the novel; however, the rage that motivates the journalism has been refined in the fiction to produce a work of art rather than polemic. Naipaul's recognition, expressed in the article, that Joseph Conrad's *An Outpost of Progress* and *Heart of Darkness* had previously charted the same territory initiates the process of transmuting his outrage into artistic form. L.L.

84-1526. Hemenway, Robert. *Sex and Politics in V.S. Naipaul,* SNovel, 14, 2, 1982, 189-202. Critics should examine the way Naipaul's politics, personal vision, and literary technique fit together. Perceiving is, for him, the most important act and his politics are part of the way he sees reality. Naipaul's use of politics to illustrate his vision is what keeps him from greatness, and this can be seen in the way he treats women in his fiction. They are responsible for the failure of bonding between men and women, and this sexual contact is then used to symbolize the social (political) contract. L.M.S.

84-1527. Naik, M.K. *Two Uses of Irony: V.S. Naipaul's THE MYSTIC MASSEUR and R.K. Narayan's THE GUIDE,* WLWE, 17, 2, 1978, 646-55. In both Naipaul's *The Mystic Masseur* and Narayan's *The Guide,* the central motif is fundamentally ironic — "sainthood thrust upon an undeserving protagonist." Naipaul uses irony, situational and verbal, as a device to exploit the comic absurdity of the lives of Indians transplanted to the West Indies. Narayan's irony in *The Guide* is more subtle and profound — irony here is the essential quality of human life. Comparison of the two novels reveals two radically different forms of irony — "irony as stance and irony as total vision." L.L.

Jean Rhys

84-1528. Morrell, A.C. *The World of Jean Rhys,* WLWE, 18, 1, 1979, 235-44. In Rhys's three volumes of short fiction a consistent world-view is projected through the central consciousness of each story. Four stories --*In a Café; Goodbye Marcus, Goodbye Rose; Till September Petronella;* and *I Used to Live Here Once* --provide a comprehensive cross-section of her work and illustrate the author's bleak vision of life. Rhys repeatedly shows male-dominated society making scapegoats of unprotected women in order to preserve the social structure. L.L.

Sam Selvon

84-1529. Nazareth, Peter. *Interview with Sam Selvon,* WLWE, 18, 2, 1979, 420-37. [The Trinidadian writer discusses the following topics: his choice to write in Trinidadian dialect rather than standard English; his use of comedy; his experience as an expatriate writer; the place and future of Third World literature; his work in various genres — novels, short stories, drama, essays.] L.L.

West Indies Fiction

84-1530. Bandara, S.B. *Caribbean Short Fiction: A Bibliography,* WLWE, 18, 1, 1979, 181-234. [Bandara's introduction explains that this bibliography is intended to supplement Reinhard W. Sander's "Short Fiction in West Indian Periodicals: A Checklist" *(WLWE,* 15, 2 (1976) 438-62). It covers more periodicals and anthologies than the earlier list and includes English translations of stories originally published in other languages. Bandara provides a "List of Abbreviations" of journal and anthology titles. Bibliography entries are arranged alphabetically, by author's name, and identify authors by nationality and date of birth.] L.L.

ZIMBABWE

Doris Lessing

84-1531. Graham, Robin. *Twenty "New" Poems by Doris Lessing,* WLWE, 18, 1, 1979, 90-8. Neither Lessing nor her critics have attributed much significance to her poetry. *Rhodesian Literature in English: A Bibliography (1890-1974/75),* by J. Pichanick, A.J. Chennels, and L.B. Rix (Gwelo, Rhodesia: Mambo Press, 1977) lists 20 previously unknown Lessing poems published in Rhodesian journals during the 1940's. Lessing's poetry — descriptive nature poems, poems invoking the fabulous, satirical character sketches, political poems — merit attention both as a unique element in Rhodesian literature and as informative background to her novels. L.L.

84-1532. Jones-Davies, Margaret. *THE GRASS IS SINGING, ou une place pour le symbole dans le discours réaliste [or a Place for Symbolism in Realistic Narrative].* EA, 30, 4, 1977, 430-9. Determined to write a novel that was not about the color-bar, Lessing starts from the English immigrant, Tony Marston, who soon realises that the reasons for Mary Turner's murder are better left unexplored. But Mary has been the victim of this refusal to recognize acutality: in flight from her childhood memories of her father's drunkenness, she cannot control the personal relationship that arises between herself and her African servant when, on an impulse, she strikes him across the face in public. Unable to accept him as a lover, she cannot resist his approach as her murderer. The grass, as a symbol of death (taken from Part V of *The Waste Land),* starts to repossess the land farmed by herself and her husband. (In French). D.M.J.

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Volume 27, No. 3 Items 84-1533 to 84-2307 September 1984

ABSTRACTS OF ENGLISH STUDIES

Published four times yearly by the Editorial Board
English Department, University of Calgary

University of Calgary Press
Calgary, Alberta, Canada

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AES is issued four times a year (the fourth number containing an annual index) from the English Department, University of Calgary. Address all editorial correspondence to the Editor-In-Chief, English Department, University of Calgary, Calgary Hall C311, 2500 University Drive N.W., Calgary, Alberta, Canada T2N 1N4. Address all business correspondence to The University Press, University of Calgary, 020 Library Block, 2500 University Drive N.W., Calgary, Alberta, Canada T2N 1N4. Subscriptions to individuals are $20 U.S. Funds/$25 Canadian Funds. Subscriptions to institutions are $40 U.S. Funds/$50 Canadian Funds. Postage paid from Calgary, Alberta, Canada.

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2nd. Class Mail Registration No. 5255
ISSN 0001-3560 USPS 003-620

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Volume 27, No. 3 Items 84-1533 - 84-2307 September 1984

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PREFACE

PRINCIPLES OF ABSTRACTING

Abstracts of English Studies was founded in 1958 by members of the University of Colorado Department of English. The editorial offices are now at **The University of Calgary, Alberta. AES** appears four times a year (**the fourth number includes the Annual Index**). At present approximately 750 journals are screened for material dealing with American and English literature, world literature in English and related languages, and English language. These articles are abstracted by volunteer contributors and field editors.

Abstract Policy

AES abstracts are designed to indicate the content of the article or monograph as concisely as possible and without editorial bias. The abstracts state the thesis, express the method of development, and point to the major implications. Any subject mentioned in the abstract is covered significantly in the article. The abstract is intended as a quick guide to the basic utility of the article or monograph and should not be considered a substitute for the original.

References

Reference to the source of the article or monograph immediately follows the title, the journal or monograph title being abbreviated. A key to the abbreviations in this issue immediately precedes the abstracts.

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AES provides quarterly and annual indices, which are keyed to item number, not page number. The index contains, in a single alphabetical listing, two major types of entries: (1) names of people and anonymous works referred to significantly and (2) subjects treated. Generally the subject categories are used when the article is concerned with concepts, theories, themes, etc. When the abstract deals with individual authors and their work, it is listed under the authors' names. Articles on anonymous works are listed alphabetically under the appropriate genre and/or period heading except for *Beowulf* and the *Bible* which are sub-categories of their own. The annual index not only cumulates the quarterly indices, but also lists the names of the authors of the articles and monographs abstracted and includes some sub-categories.

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SYSTEM OF CLASSIFICATION

Abstracts are arranged in four major sections: General, Britain, United States, and World Literature in English and Related Languages. The following abbreviated list of categories contains sub-categories which are indicated (in parentheses) in the order in which they appear in the journal. Regular sub-categories used with the other categories are: Authors' Names, Titles of Anonymous Works, Bibliography, Drama, Fantasy, Fiction, Poetry, Prose and General. The category Particularism and Regionalism will have such sub-categories as Jewish literature, Black literature (Particularism), or Southern literature (Regionalism).

GENERAL

General I. General Studies (Aesthetics, Bibliographies*, Black Studies, Comparative Literature, Education, Literary History, Literary Theory, Literature and Other Arts, Literature and Science, Literature and Society, Prosody, Psychology, Regionalism, Research Methods and Resources, Rhetoric, Schools and Creeds, Theory of Criticism, Translation, Women's Studies, Writing)

General II. Bibliography** (Analytical, Descriptive, Editing, History of Printing and Publishing)

General III. Language (History, Linguistics, Theoretical Studies)

General IV. Themes and Types (Characters, Drama, Fiction, Folklore, Humour and Satire, Myth, Plot Patterns, Poetry, Prose, Science Fiction, Subjects, Travel Literature)

* For bibliographical listings that cover several subjects and therefore cannot be placed in one of the more specific categories.

** For general articles about the subjects listed. Not for bibliographical listings unless the bibliography is about one of the listed subjects.

BRITAIN

Britain I. Particularism and Regionalism (Wales, Scotland, Jewish, etc.)
Britain II. Bibliography (See General II)
Britain III. Language (See General III)
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Britain V. Medieval [to 1485] (Old English, Middle English, Anglo-Latin, General)
Britain VI. Renaissance [to 1660]
Britain VII. Restoration and Enlightenment
Britain VIII. Romantic
Britain IX. Victorian
Britain X. Modern

UNITED STATES

United States I. Particularism and Regionalism (Black, Jewish, Southern, etc.)
United States II. Bibliography (See General II)
United States III. Language (See General III)
United States IV. Themes and Types (See General IV)
United States V. Seventeenth and Eighteenth Centuries
United States VI. Nineteenth Century, 1800-1870
United States VII. Nineteenth Century, 1870-1900
United States VIII. Twentieth Century

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

The categories for this section are any continent or country in which there is a literature written in English or a literature that has had marked influence on English literature and language: General, Commonwealth, Africa, Australia, Botswana, Canada, Ceylon, Ghana, India, Ireland, Kenya, Malaysia, New Zealand, Nigeria, Pacific Islands, Pakistan, Philippines, South Africa, West Indies, Zimbabwe.

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Murphy, Avon Jack (A.J.M.)
Phillipson, John S. (J.S.P.)
Reynolds, William (W.R.)
Rosenberg, Ruth (R.R.)
Schwerdt, Lisa M. (L.M.S.)
Shapard, Robert P. (R.P.S.)
Smith, Rodney L. (R.L.S.)
Snow, Malinda (M.S.)
Steeves, Edna L. (E.L.S.)
Stroud, Theodore A. (T.A.S.)
Taneja, G.R. (G.R.T.)
Wagoner, Mary S. (M.S.W.)

ABBREVIATIONS

The following abbreviations are used in describing journals from which abstracts have been prepared for this issue:

Akros	Akros, 13,38;16,47 (1978,1981)
AL	American Literature, 49,2-3 (1977)
Altern	Alternate Futures, 1,1-4;2,4;4,1-3 (1978-79,1981)
AN&Q	American Notes and Queries, 19,1-10 (1980-81); 21, 5/6, (1983)
BJA	The British Journal of Aesthetics, 21,3 (1981)
BJRL	Bulletin of the John Rylands University Library of Manchester, 61,2;62,1-2; 63,1-2;64,1 (1979-81)
BST	Brontë Society Transactions, 17,5;18,1 (1980-81)
CCRev	Comparative Civilizations Review, No 4 (1980)
Clio	Clio: A Journal of Literature, History and the Philosophy of History, 11,2 (1982)
CLQ	Colby Library Quarterly, 19,2 (1983)
CLS	Comparative Literature Studies, 13,3-4 (1976)
Diacritics	Diacritics: A Review of Contemporary Literature, 11,1,3;12,1-2 (1981-82)
DLAJ	Dekalb Literary Arts Journal, 12,1/2 (1978-79)
DramR	The Drama Review, 21,4;25,1-4 (1977,1981)
ECent	The Eighteenth Century: Theory and Interpretation, 21,1-3 (1980)
EON	Eugene O'Neill Newsletter, Preview Issue;1,1 (1977)
ES	English Studies, 60,5;61,1-3,5;62,2,4;63,1 (1979-82)
ESA	English Studies in Africa, 24,2;25,1-2;26,1 (1981-83)
Esquire	Esquire, 100,1-2 (1983)
ESRS	Emporia State Research Studies,25,3;26,3;27,1;28,1;29,2;30,1;31,3 (1977-81, 1983)

Extrap	Extrapolation, 23,4;24,1-2 (1982-83)
FInt	Fiction International, No. 12 (1980)
ForumH	Forum (University of Houston), 16,3 (1978)
GaR	Georgia Review, 34,2 (1980)
GLRev	The Great Lakes Review: A Journal of Midwest Culture, 6,1;7,1-2;8,1 (1979-82)
HJR	Henry James Review, 3, 1-3 (1981-82)
HSL	University of Hartford Studies in Literature, 8,2-3;9,1-3;10,1/2/3 (1976-78)
IndL	Indian Literature, 25,6 (1982)
JLN	Jack London Newsletter, 12,1-3;13,1 (1979-80)
L&U	The Lion and the Unicorn, 3,1-2 (1979-80)
LHY	Literary Half-Yearly, 23,1 (1982)
LiSk	Literary Sketches, 18,1-3,5-12;19,1-3,11;20,2-5;22,5-6,9-12;23,2-3 (1978-80, 1982-83)
Meanjin	Meanjin, 42,1 (1983)
MiltonQ	Milton Quarterly, 12,1 (1978)
MiltonS	Milton Studies, Vol.13 (1979)
MLS	Modern Language Studies, 10,1-3;11,1-3 (1979-81)
Mosaic	Mosaic, 14,1-3 (1983)
MQR	Michigan Quarterly Review, 17,3 (1978)
N&Q	Notes and Queries, 30,1-4 (1983)
NCLit	Notes on Contemporary Literature, 13,2 (1983)
NEQ	The New England Quarterly, 55,2-4;56,1 (1982-83)
ON	The Old Northwest: A Journal of Regional Life and Letters, 7,2-4;8,1-2,4 (1981-83)
Paunch	Paunch, Nos. 52,53/54 (1978,1980)
PoeS	Poe Studies, 15,1 (1982)
PsyR	The Psychoanalytic Review, 70,1 (1983)
RaJAH	Rackham Journal of the Arts & Humanities, 2,2 (1982)
SARev	South Atlantic Review, 46,1;47,4 (1981-82)
Shen	Shenandoah, 33,3 (1982)
SLImag	Studies in the Literary Imagination, 15,2 (1982)
SNovel	Studies in the Novel, 15,2 (1983)
SoR	The Southern Review (Louisiana), n.s.17,3 (1981)
SQ	Shakespeare Quarterly, 29,1 (1978)
SR	The Sewanee Review, 87,3-4 (1979)
SSCJ	Southern Speech Communication Journal, 43,2;44,1;45,3;46,1-2;47,2 (1978, 1980-82)
StMS	Steinbeck Monograph Series, Nos. 8-10 (1978-80)
UCTSE	University of Cape Town Studies in English, No. 12 (1982)
VisL	Visible Language, 14,4 (1980)
VWM	Virginia Woolf Miscellany, Vol.20 (1983)
WS	Women's Studies, 7,1/2 (1980)
WSJour	The Wallace Stevens Journal, 1,1 (1977)

GENERAL

GENERAL I. GENERAL STUDIES

Aesthetics

84-1533. Bennett, Kenneth C. *The Purging of Catharsis* BJA, 21, 3, 1981, 204-13. The plethora of differing 20th-century opinion on the true meaning of Aristotle's catharsis reflects problems in definition and translation which neither traditional scholarship nor contemporary literary theory can solve. When writing on tragedy we should forego comment on catharsis in favor of more useful concerns, such as an anatomy of the emotions. R.P.S.

Black Studies

84-1534. Bigsby, C.W.E. *The Black Lazarus* ForumH, 16, 3, 1978, 47-52. Post-World War II black writers, once constricted by a compulsion to resist historical pressures, now are part of a greater, liberal literature. L.B.K.

84-1535. James, Lawrence B. *The Influence of Black Orality on Contemporary Black Poetry and Its Implications for Performance,* SSCJ, 45, 3, 1980, 249-67. Vocalization, music, and emotion inherent in black poetry demand performance for complete expression, as the works of Haki Modhubuti, Sonia Sanchez and others demonstrate. L.B.K.

Literary History

84-1536. [Chapman, Mary Lewis]. *More Titles* LiSk, 18, 2, 1978, [15-16]. [Continued listing of titles with their literary sources (alphabetical from "Dear Brutus" to "Eyeless in Gaza").] J.B.B.

84-1537. [Chapman, Mary Lewis]. *Titles* LiSk, 18, 5, 1978, [16]. [Continued listing of titles and their literary sources — F's.] J.B.B.

84-1538. [Chapman, Mary Lewis]. *[untitled],* LiSk, 18, 12, 1978, [1-2]. The King James Version of the Bible has had a strong influence on literature in English, Melville being "one of the heaviest users of Biblical expressions, allusions, and stories." J.B.B.

84-1539. Chapman, Mary Lewis. *[untitled],* LiSk, 20, 4, 1980, [1-2]. Friends of an author — or even the author himself — wrote book reviews in the 19th century, thus eliminating any objectivity. J.B.B.

Literary Theory

84-1540. Brett, Judith. *On Clowns and Migrant Artists,* Meanjin, 42, 1, 1983, 140-2. For migrant writers the sense of not being at home in language and the world is both the problem and the basis of their work. Those who are not at home often seek new forms of expressions with an urgency not felt by the comfortable, to whom, however, these forms may still speak. It is not just for relics of pre-modern culture, or for understanding of the migrant experience, that we should look to migrant art and literature, but for explorations of the alienation and fragmentation of modern existence. W.R.

84-1541. Fish, Stanley. *Why No One's Afraid of Wolfgang Iser,* Diacritics, 11, 1, 1981, 2-13. *The Implied Reader* (1974) and *The Act of Reading* (1978), the best sellers on the Johns Hopkins Univ. Pr. list, are uncontroversial. Iser avoids taking sides on whether the reader or the text produces meaning by seeing the process as dyadic, an interaction, like that of script to performer. Thus the reader has a creative response to make, moulded by the instructions. Having to constitute the meaning heightens the reader's self-awareness; it alters his consciousness. Iser's theory is non-threatening because it is the kind of "esthetic object" that he describes, full of gaps inviting the reader to fill them in. No one is afraid of Iser, since his contradictory definitions allow him to be on both sides of every issue. R.R.

84-1542. Iser, Wolfgang. *Talk Like Whales: A Reply to Stanley Fish* Diacritics, 11, 3, 1981, 82-7. Goldsmith is reported to have told Johnson that if he made little fishes talk "they would talk like WHALES." Professor Fish's "piscine" tactic is to put words into scholar's mouths and then to argue against them. His assault on the determinancy of the real world is accessible only to the imagination. The real world is accessible to the senses and exists outside of any description of it. "The words of a text are given, the interpretation of the words is determinate, and the gaps between given elements and/or interpretations are the indeterminacies." Professor Fish fuses these into his own interpretation and then refutes that. R.R.

84-1543. Lewis, Philip. *The Post-structuralist Condition,* Diacritics, 12, 1, 1982, 2-24. Is the difference between structuralism and post-structuralism that the first questioned the speaking subject, while the second questioned the sign itself? If this were so, then Derrida's deconstruction of representation would be the next phase. Foucault's archeology attempts to disengage mimetics. Descombes claims that deconstruction is not just looking for logical aporias. It dismantles texts to derive their generic principles as a mechanic might take apart a machine to learn how it operates. The resistance to this project is the recognition that signifying forms are social bonds, that to expose them is considered subversive. Semiological analysis threatens the dominant powers. Therefore the objections to it are political, because ideologies have been exposed as myths. R.R.

84-1544. Parker, Andrew. *"Taking Sides" (On History): Derrida Re-Marx,* Diacritics, 11, 3, 1981, 57-73. Historians have been resistant to deconstrucion, feeling that it threatens their discipline. Lentricchia shows that history is as "fictitious" as literature. Historians set up dualisms to protect their own discourse. Lentricchia judges existentialism, phenomenology, and structuralism on their failure to purge themselves of "taking sides" (operating in terms of binary oppositions). Frye, Kermode, and Culler are still infected with Kantian aesthetic idealism which sets up antitheses. The only critics to escape are Derrida and Foucault, but they disagree with one another. A further problem is Lentricchia's Marxist frame, which clashes with Foucault's anti-Marxism. He accuses the Yale deconstructionists (de Man, Miller, Hartman) of merely decentering instead of seeking what shapes the play of signification from inside the field of discourse. R.R.

84-1545. *On Literary Tradition: A Symposium,* Shen, 33, 3, 1982, 3-46. [Transcriptions of panel discussions and two addresses presented at George Mason Univ., April 4-5, 1982. The participants were Nadine Gordimer, David Kalstone, James Merrill, William Matthews, Myra Sklarew, Susan Sontag, D. M. Thomas, Edmund White. Matthew's address ("Preoccupations") discusses apprenticeship and authority models that young poets inherit and their attempts to "forge a relationship to literary history . . . by joining the avant-garde." White's "The Library without Walls" concerns relationships between tradition and originality and the difference between familiarity with the many "competing traditions" accessible through "far flung reading" and the attainment of craftsmanship within one literary tradition. Panelists discuss the nature and scope of the concept of "tradition"; one's relation to tradition as reader and as writer; manifestations of tradition (such as allusiveness); American traditions; originality and literary influence; and their own work, reading and traditional affinities.] B.K.H.

See also 84-1584

Literature and Other Arts

84-1546. McCormick, E. Allen. *Poema Pictura Loquens: Literary Pictorialism and The Psychology of Landscape,* CLS, 13, 3, 1976, 196-213. Lessing in *Laocoon* says that the painter can render landscapes better that the poet because the painter deals with the concrete. Lessing might have been influenced by Burke's *The Sublime and the Beautiful* in this idea. In Goethe's *Sorrows of Young Werther,* nature is enhanced by the poet and mirrors the human soul. E.N.V.

Literature and Science

84-1547. Harrison, James. *Destiny or Descent?: Responses to Darwin,* Mosaic, 14, 1, 1981, 109-24. Despite contentions by critics such as Walter J. Ong that most writers are not influenced by Darwin, many authors *are* indebted to his theory of evolution and *do* respond to it. A comparison of Tennyson's and Browning's poetry before and after the 1859 publication of *The Origin of the Species* illustrates this point. Acceptance but dismay formed the reaction both on the part of poets and others such as Freud, Bergson, and Schopenhauer. Conrad's *Heart of Darkness* provides the most telling example of Darwin's influence, underscoring the precariousness rather than the promise of man's present position in the cosmos. M.E.B.

Literature and Society

84-1548. Rouse, Blair. *Literature and the Law: An Interdisciplinary Liberal Arts Course,* HSL, 9, 2/3, 83-99. Literature courses taught within a legal frame of reference benefit both prospective lawyers and general students. Focusing initially on law *in* rather that *as* literature initiates students into the discipline, while providing essential insight into human experience. So taught, Literature and Law courses reveal significant relationships. L.D.G.

84-1549. Smith, J. Allen. *Aspects of Law and Literature: The Revival and the Search for Doctrine,* HSL, 9, 2/3, 1977, 213-22. Indicating the failure of the Positivists' position, law and literature again join forces in American professional schools. Although diverse scholars emphasize differing aspects, Myres S. McDougal and Harold Lasswell provide theoretical support for the merger. Comprehensive, their system incorporates values of both legal positivism and social and natural sciences. L.D.G.

84-1550. Ulmer, Gregory L. *The Post-Age,* Diacritics, 11, 3, 1981, 39-56. Derrida addressed "The Estates General of Philosophy" at the Sorbonne in June 1979 on the importance of having educators employ the devices of the media revolution. The humanities must use these modes of communication. *The Post Card* (Paris: Flammarion, 1980) shows how he means culture to make use of technology. From Heidegger, he borrows the notion of "enframing." Representation is in the form of 212 postcards, whose delivery signifies arriving at one's identity. What he is doing is deconstructing the academic book. This is the second stage of grammatology (the first was historical). The third stage will be film and video. What he is teaching the teachers is that it is in these modes of communication that rhetorical power resides. R.R.

Prosody

84-1551. Edgecombe, R.S. *A Note on "Coercive Rhyme"* UCTSE, 12, 1982, 58-61. A coercive rhyme exalts "the exigencies of poetic above phonetic or syntactical form." Such rhymes issue in comedy because they mechanize the resources of poetry and thus illustrate Bergsonian theory. M.S.W.

Rhetoric

84-1552. Bracewill, Robert J. *Writing as a Cognitive Activity,* VisL, 14, 4, 1980, 400-22. Many writing problems result not from the absence of skills but from the difficulty of combining language-form skills with metacognitive, purpose-related skills. Experimental evidence, especially from child learning studies, compares the mental processes in reading, listening, speaking, and writing. Adeptness in the other skills does not assure writing proficiency, and reading skills mediating surface structure and meaning may interfere with writing skills. K.H.A.

84-1553. Cherwitz, Richard A., and James W. Hikins. *Toward A Rhetorical Epistemology* SSCJ, 47, 2, 1982, 135-62. A systematic theory should include the differentiative, associative, preservative, evaluative and prospective functions of rhetoric. L.B.K.

84-1554. Galbraith, David. *The Effect of Conflicting Goals on Writing,* VisL, 14, 4, 1980, 364-75. A conflict between goals of expression and self-presentation causes disjointed prose, shallow thought, and other writing difficulties. A case study exemplifies problems and explores separation of goals as a possible solution. K.H.A.

84-1555. Hayes, John R., and Linda S. Flower. *Writing as Problem Solving,* VisL, 14, 4, 1980, 338-99. Experiments in the writing process reveal these features: writing is goal directed; writing processes are hierarchically organized; some processes interrupt others; recursion often occurs; and the processes can cause goals to change. Research to construct writing process models concentrates on analyzing writers' comments taped during composing activities. K.H.A.

84-1556. Hult, Christine. *Fred Newton Scott: Modern Rhetorician of the Past,* RaJAH, 2, 2, 1982, 31-42. An extraordinary teacher-scholar, Scott was ahead of his time in urging writing teachers to build on the student's linguistic competence. Contemporary rhetoricians have only recently rediscovered some of Scott's principles. [Bibliography appended.] M.D.J.

84-1557. Kellner, Hans. *The Inflatable Trope as Narrative Theory: Structure or Allegory?,* Diacritics, 11, 1, 1981, 14-28. The four master tropes follow a logical sequence in both narrative (Goethe's *Faust,* Mann's *Magic Mountain*) and metahistory (e.g., White, Foucault, Marx, Vico). The structuralist pair (metaphor and metonymy) are Kant's constitutive (synthetic) pair; the romantic binary (synedoche and irony) are Kant's regulative (analytic) pair. These tropes, which are paradigmatically rhetorical types, explain themselves syntagmatically as levels of linguistic order: lexically a metaphorical transfer; grammatically, a metonymic reduction into the parts of speech. The levels of figural inflation are from word to thought to comprehension to discourse in the same tropological sequence. The trope itself is metaphorical. The allegorical inflation of trope questions the meaning of its own discourse. Tropology is both the curriculum of narrative and a cognitive system. R.R.

84-1558. Kellner, Hans. *The Issue in the Bulrushes: A Reply to Wallace Martin,* Diacritics, 12, 1, 1982, 84-8. Tropes have a double nature: process and product. The trope as process is the act of turning. The trope as product is the verbal substitution employed. They function generatively, stimulating new thought. Martin considers using tropes as process illegitimate. Furthermore, he wants the hierarchical orderings of tropes to be derived from a classical origin. "What is at issue is *issue*". Moses, set afloat in the bulrushes, was such a "floating issue" since his identity as patriarchal figure is self-contradictory: liberator and enforcer, he delivered his people from bondage and then imposed laws upon them. Thus, modern tropologists who modify the classical definitions are considered of questionable legitimacy. "Instead of wanting to trope the tables, Martin wants to table the tropes." R.R.

84-1559. Martin, Wallace. *Floating an Issue of Tropes,* Diacritics, 12, 1, 1982, 75-83. The typology of tropes differs in Quintilian, Ramus, Talon, Vossius, and Vico. Each finds a different order natural and inevitable. Since classical rhetoricians could not agree on a sequence, modern ones have difficulty setting up a schema. Burke, White, Kellner, and Bloom redefine these tropes in order to rationalize their own sequences. They redistribute the functions (which traditionally overlap). They then use them to reveal a pattern and find that, to save the pattern, they need to distort the tropes or stretch the definitions. Thus, modern rhetoricians modify the classical terms presented by Renaissance rhetoricians. R.R.

84-1560. Stack, Richard. *Writing as Conversation,* VisL, 14, 4, 1980, 376-82. Students should acquire writing abilities through verbal play rather than repetitive adherence to correctness. Literary examples and etymological evidence show the similarities between good writing and fluent conversation. [An addendum describes Writing from Life, an experimental composition course similar to a life-drawing class.] K.H.A.

84-1561. Wason, Peter. *Conformity and Commitment in Writing,* VisL, 14, 4, 1980, 351-63. Attempts to imitate stereotyped writing styles can alienate the writer and cause obscurity in academic and bureaucratic prose. Discussions of some professional writers' composing techniques attest to the benefits of free writing. Various scientific prose samples illustrate a distinction between inevitable, technical obscurity and deliberate, unnecessary vagueness. K.H.A.

Theory of Criticism

84-1562. Birkinshaw, P.C. *Practical Criticism, Participation, and Poetry,* UCTSE, 12, 1982, 46-57. The unparticipative methods of criticism promulgated by Richards inhibit recognition that poetry is speech. Dualistic in premises, Richards's theories invite the imagination's taking up its own impressions; but practical lovers of poetry read as monists. Hegel may offer the way ahead for criticism. M.S.W.

84-1563. Brooks, Cleanth. *The New Criticism* SR, 87, 4, 1979, 592-607. The New Criticism emerged in response to the need for teaching how to read literature. The New Critics treated a poem as a self-contained unit of knowledge or experience. Their apparent disregard for a poem's social, cultural, biographical or historical antecedents does not amount to dissociating literature from reality. G.R.T.

84-1564. Herold, John. *Feeling Tess's Pain: Response to John Hill,* Paunch, 53/54, 1980, 134-7. Psychoanalytic and Marxist critics allow theories to take precedence over the immediate reading experience; contextualists, though not "value free", interact vitally with the art object because they are "open to whatever perceptions are the most vivid". Critical responses to a scene from *Tess of the d'Urbervilles* illustrate the worth of contextualism. (Response to John Hill's essay in the the same issue of Paunch. [See *AES* item 84-1566]). M.D.J.

84-1565. Herold, John. *Pepper's Analysis of the "Work of Art": Radical Implications,* Paunch, 53/54, 1980, 101-22. Stephen C. Pepper's definition of art and description of the critical process as a series of perceptions are useful to critics of the novel. Principles set forth in Pepper's work ["The Work of Art Described from a Double Dispositional Base," *Journal of Aesthetics and Art Criticism,* 23 (1965), 421-27; *The Basis of Criticism in the Arts* (Cambridge, Mass., 1945); and *Aesthetic Quality: A Contextualistic Theory of Beauty* (1937; rpt. Westport, Conn.: Greenwood Pr., 1970)] are applicable to *Tess of the d'Urbervilles, To the Lighthouse,* and *Lady Chatterley's Lover.* M.D.J.

84-1566. Hill, John M. *Pepper's Contextualism and the Reader's Values,* Paunch, 53/54, 1980, 122-34. Stephen C. Pepper, a contextualist critic, has difficulties in working out a consistent aesthetic, communicating with adherents of other aesthetics, and resolving differences among contextualists. Yet he values contextualism because it "readily engages experience in the moment of its depth and vividness". A scene from *Tess of the d'Urbervilles* is a test case. M.D.J.

84-1567. Zanderer, Leo. *Roger Sale's FAIRY TALES AND AFTER: Looking for Awe,* L&U, 3, 1, 1979, 107-18. (rev. -art., Roger Sale. *Fairy Tales and After: From Snow White to E.B. White,* Cambridge, MA: Harvard Univ. Pr., 1978). Sale attempts to study literature in view of the text but succeeds only partially. "Sale himself is apparently unaware of the potential of the methods he uses and the attitudes he represents, and to what extent they must be employed and thought out." J.B.B.

Translation

84-1568. Sheorey, Ravi. *Linguistic and Cross-cultural Problems of Translation,* ESRS, 25, 3, 1977, [13]-20. Formerly viewed as the removal of linguistic barriers or an artistic recreation, translation now aims to reconstruct the text. But exact translation is impossible: stylistic, semantic, grammatical, and cultural barriers remain. J.Y.L.

Women's Studies

84-1569. Davis, Robin R. *Literature and Woman's Body,* Paunch, 52, 1978, 55-66. (rev.-art., Janice Delaney, Mary Jane Lupton, and Emily Toth, *The Curse: A Cultural History of Menstruation,* New York: Dutton, 1976; Paula Weideger, *Menstruation and Menopause: The Physiology and Psychology, The Myth and the Reality,* New York: Knopf, 1976). The literature of the 19th-century is "rich in menstrual themes and imagery"; much contemporary literature overtly depicts menstruation, yet literary critics have generally avoided the subject. The authors of these books examine the "cultural and psychological significance" of the still prevalent menstrual taboo. M.D.J.

84-1570. Gilbert, Sandra and Susan Gubar. *"Where My Own Nature Would Be Leading": The Triumph of the Woman Poet [issue's introductory essay],* WS, 7, 1/2, 1980, 1-4. Emily or Charlotte Brontë's "often rebuked yet always back returning" expresses the plight of women as poets throughout history, as the essays in *WS*,7: 1/2, 1980 show. In compiling the issue — and perhaps redefining the canon — a search for common themes and images in women's verse led to discoveries of writing by and about "often rebuked" pioneers like Anne Bradstreet, Anne Finch, Aphra Behn, Margaret Cavendish; intellectually scorned representative 19th-century poets: Emily Brontë, Emily Dickinson, Alice Meynell; power-achieving modernists: Hilda Doolittle, Mina Loy, Elinor Wylie; and those pointing where women's "nature" seems to "leading": Sylvia Plath, Margaret Atwood, Michelle Murray. Every essay signifies a new literary history emerging from "clouded forms". (See 84-1748, 84-1793, 84-1820, 84-1824, 84-1865, 84-1907, 84-1978, 84-2002, 84-2132, 84-2189, 84-2267, 84-2279.) C.M.J.

84-1571. Gunew, Sneja. *Migrant Women Writers: Who's on whose Margins?* Meanjin, 42, 1, 1983, 16-26. Being born overseas into a language other than English does not guarantee that one speaks from a place different from that taken by writers placed within the host language. Nor need writing from a female position be coincident with being a woman. What is involved in writing like a woman or like a migrant is reflecting in one's writing the roles imposed upon these classes by the dominant culture. Once one accepts the culture's preconceptions, it takes a conscious analysis before one can step (even partially) outside these constructs. W.R.

84-1572. Jardine, Alice. *Gynesis* Diacritics, 12, 2, 1982, 54-65. French feminists are not primarily interested in literary criticism, as Americans are, and are primarily disciples of male thinkers, given the still-viable Parisian salon tradition. Trying to think through the problems of post-modernism, they are dealing with "the threatened collapse of the dialectic and its representations." Thus, they are not discussing male plots, but dismantling texts from which the concept of authorship has disappeared. It is language which speaks, not a self. French fiction seems anonymous, so policing sexual identities is nonsense. Representation is seen as a form of entrapment. American feminists are interested in mimetics, how fiction mimes truth, how it reinforces cultural patterns. For the French, the whole process of legitimization is in crisis. R.R.

84-1573. Johnson, Barbara. *My Monster/My Self,* Diacritics, 12, 2, 1982, 2-10. (rev.-art., Mary Shelley, *Frankenstein.* NY: Signet, 1965; Nancy Friday, *My Mother/My Self.* NY: Dell, 1977; Dorothy Dinnerstein, *The Mermaid and the Minotaur,* NY: Harper Colophon, 1976). The common theme that unites these books is that a woman's self-suppression for the sake of motherhood arouses a self-rejection and anger in her child. The autobiographical impulse — the desire to create a being like oneself — is seen as a transgression. This becomes the problem of female authorship: the lie that one can give birth to oneself, because separation means symbolically killing one's mother. The monstrousness of autobiography derives from its being a male genre; the myth of motherhood, which cannot be conformed to, is a masculine fantasy. R.R.

84-1574. Kahn, Coppélia. *Excavating "Those Dim Minoan Regions": Maternal Subtexts in Patriarchal Literature,* Diacritics, 12, 2, 1982, 32-41. (rev.-art., Dorothy Dinnerstein, *The Mermaid and the Minotaur: Sexual Arrangements and Human Malaise,* N.Y.: Harper and Row, 1976; Adrienne Rich, *Of Woman Born: Motherhood as Experience and Institution,* N. Y.: W. W. Norton, 1976, Bantam rpt., 1977; Nancy Chodorow, *The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender,* Berkeley and L.A.: Univ. of California Pr., 1979). Because mothers are the first significant others, they remain charged with ambivalent feelings, so that all women arouse grandiose expectations and cause narcissistic hurts, as extensions of the mother. The boy must differentiate himself, for he feels threatened by merger. Thus, the threatened male must denigrate femininity. This fear is a subtext in all patriarchal writing, emerging as primitive fantasies. *Lear* shows a man's attempt to defend his identity against his desire to be nursed. He rails against his own vulnerability, re-enacting a tantrum against the rejecting mother he has projected into his ungrateful daughters. R.R.

84-1575. Kamuf, Peggy. *Dialogue: Replacing Feminist Criticism,* Diacritics, 12, 2, 1982, 42-7. Feminist critics must transcend the oppositional logic which founded the institutions that excluded them from power. The whole notion that empirical evidence carefully accumulated can lead them to the truth is erroneous. Such research is done in the same code that formulated the social norms which resulted in asylums, prisons, schools, and hospitals. This man-centered epistemology must be displaced. It leads only to instruments of control and to technologies of power. Feminist critics must resist the androcentric scientific method. They must learn how to expose it. R.R.

84-1576. Khanna, Lee Cullen. *Women's Worlds: New Directions in Utopian Fiction,* Altern, 4, 2/3, 1981, 47-60. New feminist utopian fiction portrays a society in which both sexes are equal and are living in harmony with their environment. Doris Lessing's *Canopus in Argos: Archives* is perhaps the most important example. Other significant authors are Dorothy Bryant, Cecilia Holland, Ursula Le Guin, Marge Piercy, Joanna Russ, Mary Staton, and Monique Wittig. Feminist utopian fiction is closely linked to both Plato's *Republic* and Sir Thomas More's *Utopia.* Modern utopian writers are less concerned about specific reforms than they are about changing the reader's mind about future possibilities. P.A.H.

84-1577. Kumar, Krishan. *Primitivism in Feminist Utopias,* Altern, 4, 2/3, 1981, 61-6. Much of the work of Ursula Le Guin, Marge Piercy, Joanna Russ, and Mary Staton depends heavily upon a primitivism drawn from pre-industrial and non-industrial societies. These authors seem to share a hostility to urban and technological civilization. While male utopianists would be attracted to a primitive past, female utopianists should look favorably upon the potentials of modern civilization as a hopeful sign of things to come. Not to do so seems to admit "to a real incapacity to see their way forward out of the present." P.A.H.

84-1578. Miller, Nancy K. *Dialogue: The Text's Heroine: A Feminist Critic and Her Fictions,* Diacritics, 12, 2, 1982, 48-53. The glamorization of women's suffering is exemplified by Virgil's Dido. To glorify the pain of an abandoned woman is a masculine strategy. By labeling her masochistic, he justifies hurting her. He rationalizes the humiliations imposed on her. A prescriptive agenda would call for an end to such role models. It would demand heroines who are allowed other options besides madness and death. A woman's signature has always been devalued. She still traditionally loses her own name in marriage. Not until 1965 was she able in France to sign contracts, to open bank accounts. If feminists decide that the signature is unimportant, they may soon find their names again totally erased. "The text's heroines will become again no more than a fiction." R.R.

See also 84-1793, 84-1824, 84-1865, 84-1968, 84-1995, 84-2002, 84-2020, 84-2154, 84-2189, 84-2201, 84-2267, 84-2274.

Writing

84-1579. Hoagland, Clayton. *[untitled],* LiSk, 18, 3, 1978, [1-7]. Working habits of authors affect their works. [Eight authors given as examples: Wolfe, Melville, Doyle, Trollope, Bennett, Woolf, Aiken, William Carlos Williams.] J.B.B.

84-1580. Meador, Roy. *[untitled]* LiSk, 20, 5, 1980, [1-2]. Writers must overcome many hardships to produce but none more than Helen Keller. J.B.B.

GENERAL II. BIBLIOGRAPHY

Descriptive

84-1581. Riewald, J.G. *The Translational Reception of American Literature in Europe, 1800-1900. A Review of Research,* ES, 60, 5, 1979, 562-92. Full data on the translation of 19th-century American writers into European languages and the scholarship provoked by their works may never be available. This bibliography, in essay form, reviews translations of and monographs on Irving, Cooper, Poe, Longfellow, Emerson, Hawthorne, Stowe, Melville, Thoreau, Whitman, Dickinson, Twain, and James. M.S.W.

GENERAL III. LANGUAGE

History

84-1582. Rothwell, William. *Lexical Borrowing in a Medieval Context,* BJRL, 63, 1, 1980, 118-43. Lexical borrowing in the Middle Ages is less accurately perceived and more complex than later borrowing because it occurred in a multilingual setting and involved Latin, no longer a vernacular. Writers did not borrow simply to expand or add prestige to general vocabulary. Required to write in Latin, they borrowed technical terms from the vernacular. Modern dictionaries and grammars fail to account for such borrowings because few non-literary texts have been published or even examined. Publishing all available sources would enable us to draw more accurate conclusions about borrowing. M.S.

84-1583. Tilby, Michael. *Rimbaud in London: A Critical Confusion,* N&Q, 30, 4, 1983, 310-11. Alan Bird's discussion of Rimbaud and the Wagga wagga berry in *N&Q,* 28:5 (1981) 419-20 contains some confusing and erroneous statements. A dog named Wagga Wagga was written up in the *Illustrated London News,* and Rimbaud may have seen the piece. But Bird's "Berrigerry" conjecture is plausible, though Rimbaud perhaps saw "the Aboriginal place-name more than once" when he visited England. J.S.P.

See also 84-1923, 84-2162.

Linguistics

84-1584. Graham, Joseph. *Flip, Flap, Flop: Linguistics as Semiotics,* Diacritics, 11, 1, 1981, 29-43. Semiotics developed from Jakobson's refuting Saussure's notion that the sign was arbitrary by using Peirce's idea that the relation between sound and meaning is not only symbolic (arbitrary), but also iconic and indexical, and thus motivated. Literature was subsumed under communications theory and poetics became the aesthetic function of verbal messages. Jakobson showed that the principles governing poetic composition also governed grammar: rules of selection and combination. Bloomfield's theories about the semantics of root-forming morphemes (e. g. "fl" = movement: "flip", etc.) were applied to literature by I. A. Richards. The limitations were that interpretation depended on context. A structuralist poetics is dull because it can only taxonomize. Semiotics says nothing interesting about literature. Linguistics is best left to its own autonomous province. R.R.

Theoretical Studies

84-1585. Donoghue, Denis. *One-Way Communication,* SR, 87, 3, 1979, 383-435. Most forms of communication lack the sonority of direct speech. A conversation is the ideal communicative situation. Different writers attempt to overcome the felt absence of a defined audience through stylistic devices. A Ransom feigns a gentlemanly disinterestedness; a Blackmur reveals an acute awareness of the medium he uses; a Leavis or an Empson pretends to be in conversation with his readers; a Hopkins holds a dialogue with himself. Some others treat language as corrupt and seek to negate the very medium they use. Joyce uses language in such a way that the words become the property of the speaker rather than of the phenomena they denote. G.R.T.

84-1586. Meiland, Jack W. *The Meaning of a Text,* BJA, 21, 3, 1981, 195-203. Two concepts of text, with appropriate interpretations, derive from Graff and Tolhurst's important distinction between utterance and word sequence. But Graff and Tolhurst fail to see that possible meanings in word sequences are actual properties; they grant objective validity by insisting that authorial intention detemines correct meaning. The question is not which is correct, but which type of text we should try to interpret. Both approaches can be valuable. R.P.S.

84-1587. Tremper, Ellen. *Black English in Children's Literature* L&U, 3, 2, 1979-80, 105-24. The use of Black English can serve as a transitional device while children learn to read, but it cannot function as an end result because "the cultural and social reality for black children . . . is that they must eventually come to terms with the requirements of the majority culture." J.B.B.

GENERAL IV. THEMES AND TYPES

Children's Literature

84-1588. Chapman, Mary Lewis. *[untitled]* LiSk, 18, 10, 1978, [1-2]. Children served as inspiration for writers such as Beatrix Potter, Lewis Carroll, Roald Dahl, de Brunhoff, Dr. Seuss, E. B. White, A. A. Milne. J.B.B.

84-1589. Fincke, Kate. *The Breakdown of the Family: Fictional Case Studies in Contemporary Novels for Young People,* L&U, 3, 2, 1979-80, 86-95. [rev.-art.] Contemporary novels must deal with leaderless families or families with misguided leaders because young people must learn to find a new independence because of the deterioration of the family. J.B.B.

84-1590. Melani, Lilia. *A Child's Psyche: Recollections of Fairy Tales, Myths and Romances,* L&U. 3, 1, 1979, 14-27. [Melani discusses the effect which her childhood reading had on her development.] J.B.B.

84-1591. Natov, Roni, and Geraldine DeLuca. *Discovering Contemporary Classics: An Interview with Ursula Nordstrom,* L&U, 3, 1, 1979, 119-35. [Nordstrom discusses publishing of children's books, as well as individual authors and books with which she has had experience.] J.B.B.

84-1592. Perlstein, Susan, and Frank Laurino. *Children's Theater as a Reflection of Contemporary Values,* L&U, 3, 2, 1979-80, 96-104. [rev.-art., *Political Plays for Children,* ed. and trans. Jack Zipes, St. Louis: Telos Pr., 1976; and *Contemporary Children's Theater,* ed. Betty Jean Lifton, New York: Avon, 1974]. Children's theater needs a broader scope — politically and psychologically. These two collections attempt that. J.B.B.

84-1593. Rose, Karel. *The Young Learn about the Old: Aging and Children's Literature,* L&U, 3, 2, 1979-80, 64-75. [Rose annotates several children's books which deal realistically with the elderly.] J.B.B.

See also 84-1587, 1598.

Drama

84-1594. Sisely, Emily L. *Notes on Lesbian Theatre,* DramR, 25, 1, 1981, 47-56. No matter how one defines the term, some aspects of what is called lesbian theatre will not be covered. One can only generalize that such theatre acknowledges that lesbianism exists in society as well as in theatre. It received a definite upsurge with the main tide of contemporary feminism. Of course, not all women's theatre groups are lesbian; only a few are. However, such groups are strikingly viable and well. A.I.D.

See also 84-1592.

Fantasy

84-1595. Hoffeld, Laura. *Where Magic Begins,* L&U, 3, 1, 1979, 4-13. "Generally, the more fabulous the fantasy, the more pagan and sexual the magic" is; even fantasies which refer to Christian imagery often refer also to the erotic. Fantasies work only when they represent the real world to which readers can relate. J.B.B.

See also 84-1611.

Fiction

84-1596. Branham, Robert J. *Fantasy and Ineffability: Fiction at the Limits of Language,* Extrap, 24, 1, 1983, 66-79. Works of fantasy put unique strains upon conventional language. First, most such works focus upon the spiritual development of a human (humanlike) character as he or she encounters novel challenges, frequently ones beyond ordinary human experience. Second, the works often make explicit a conflict between linguistic/conceptual encumbrances and spiritual advancement. Finally, the sense of wonder established in relation to the fantastic environment may serve to defamiliarize phenomena and values of our own world which have grown stale and unimportant. This "Magic" which is the most essential attribute of Faërie poses the deepest difficulties for expression by means of ordinary language. W.R.

84-1597. [Chapman, Mary Lewis]. *[untitled]* LiSk, 22, 11, 1982, [1-3]. Many authors have successful collaborative novels, often with one writer's work undistinguishable from the other's. J.B.B.

84-1598. DeLuca, Geraldine. *Taking True Risks: Controversial Issues in New Young Adult Novels,* L&U, 3, 2, 1979-80, 125-48. Young adult novels are beginning to address controversial issues more realistically —ambiguous situations sometimes remain unresolved; there are more controversial themes and an absence of traditional moral endings. J.B.B.

84-1599. Hoagland, Clayton. *[untitled],* LiSk, 19, 1, 1979, [1-2]. Dickens, Stevenson, Wolfe, and Fitzgerald represent the wide group of authors who left unfinished novels at their deaths. J.B.B.

Poetry

84-1600. Clausen, Christopher. *The Palgrave Version,* GaR, 34, 2, 1980, 273-89. Francis Turner Palgrave's *Golden Treasury of the Best Songs and Lyrical Poems in the English Language* (1861) declared not only the end of the hegemony of longer poetic forms but also the new ascendency of the lyric. This served both to consign whole non-lyric epochs to oblivion and to enhance the significance of shorter poems in the eyes of poets and critics. This successful creation of a generally accepted "standard of English poetic taste" has come to be an impediment to later generations of poets as it intrudes an obstacle between their work and an audience brought up on Palgrave's standards, an obstruction which in part accounts for today's small nonacademic audience. J.R.K.

84-1601. Kellman, Steven G. *Ut Coitus Lectio: The Poet as Lovemaker,* GaR, 34, 2, 1980, 303-12. An examination of the work of several poets, especially Whitman in *Leaves of Grass,* leads to the conclusion that poet and lover, along with reading and loving, share various qualities. Author united with audience through the medium of the text can yield all of the pleasures of eroticism, even its post-coital grief. J.R.K.

84-1602. Lavery, David L. *Photo-Graphy-Synthesis,* GaR, 34, 2, 1980, 397-408. Owen Barfield in *The Rediscovery of Meaning, and Other Essays* (Middletown, Conn.: Wesleyan Univ. Pr., 1977) points to the camera together with its function of projection as a controlling metaphor of modern times. Thus photography, or light writing, mirrors the creative act in poetry, a process in which the poet serves as dark room for the recording and processing of images of the world as synthesized by an exterior light to produce a result true to a "deep structure" embodied in his eyes' participation with that light. J.R.K.

84-1603. Massey, Irving. *Words and Images: Harmony and Dissonance,* GaR, 34, 2, 1980, 375-95. The separation of concept from image in unillustrated literary works results from an image's power to remove the reader from the flow of time inherent in the pursuit of a sentence's meaning. In other words, one cannot simultaneously be conscious of the words of a sentence and comprehend its meaning. Poetry, therefore, evades summary and translation not through the lack of substitutes for its chosen words but rather due to the interconnectedness of its flow and its meaning; that is, "meaning is necessarily and continuously timeful." J.R.K.

Science Fiction

84-1604. Braswell, Laurel. *The Visionary Voyage in Science Fiction and Medieval Allegory,* Mosaic, 14, 1, 1981, 125-42. Both early Christian literature and recent science fiction employ the motif of the visionary voyage or journey toward some revelation of truth; it can be positive or negative. Both are allegorical in nature, not only in theme but also in technique. The fiction of Ursula Le Guin, Samuel R. Delany, and Roger Zelazny pairs with works of Chaucer, Dante, Boethius, and Prudentius to illustrate the parallels. In all cases, the journey is figurative and literal, providing the central figure with knowledge to comprehend the text's final vision in terms of spiritual or religious significance. The final vision can be either clear and positive or dark and negative, denying the possibility of any vision. M.E.B.

84-1605. Feenberg, Andrew. *The Politics of Survival: Science Fiction in the Nuclear Age,* Altern, 1, 2, 1978, 3-23. In the post World War II period, science fiction provided a vehicle for challenging the dominance of "big science". It also explained scientific and technical experiences to the reading public. To make science fiction seem possible, authors tended to make objects more important than characters. They have three fictional techniques: extrapolation, analogy, and "thought experiment" (setting up an artificial situation and then developing its consequences). Post-war novelists treat the fate of individualism in a world dominated by science. After the atomic bomb, scientists and writers began to identify the dangers, typically in the irrationality of those who control science. Ultimately, writers became interested again in romantic anti-rationalism in which science triumphs neither as wisdom nor power. P.A.H.

84-1606. Grobman, Monica K., and Neil R. Grobman. *Myth, Cultural Differences, and Conflicting Worldviews in New Wave Science Fiction,* Extrap, 23, 4, 1982, 377-84. Especially in science fiction, where alien cultures come into contact with each other, the writer cannot assume that the aliens will share the same set of cultural assumptions, the same language, worldview, traditional beliefs, or sacred myths of the 20th-century Earthling. More likely, a confusion of motives as well as an almost unbreachable communication gap will occur. Several New Wave authors have tackled this thematic problem of cultural misunderstandings by juxtaposing to standard 20th-century views the perfect or utopian worldview, the alien worldview, and the worldview of indigenous minority groups. W.R.

84-1607. Lichtenstein, Allen. *Science Fiction Book Versus Movie Audiences: Implications for the Teaching of Science Fiction,* Extrap, 24, 1, 1983, 47-56. A survey of 379 college students suggests that the increase of interest in science-fiction movies has not corresponded to an equal increase of interest in science-fiction books. Reading science-fiction books is a more intellectual experience, emphasizing thought and reflection, while going to see science-fiction movies is a more visceral, adventure-oriented, and shared experience. One explanation, important to the teacher of science fiction, is that the audiences for science fiction in the two media are different. Science fiction book fandom is associated with inner-directed, idea-oriented self-concepts while science fiction movie fandom is associated with other-directed, adventure-oriented self-concepts. W.R.

84-1608. Macdonald, Andrew, and Gina Macdonald. *Teaching Western Culture through Science Fiction,* Extrap, 23, 4, 1982, 315-20. Science fiction serves well as a device for teaching foreign students some of the essental elements of Western culture. SF, by the nature of its concern with humanity's future, tends to adopt an approach which projects the values and concerns, hopes and fears of technological societies at large. SF is not simply a reflection of Western interest in predicting the future but part of the process itself, a literary "what if" in perfect accord with Western behavior in science, government, social relations, and even the conduct of private lives. W.R.

84-1609. Palumbo, Donald. *Adam Warlock: Marvel Comics' Cosmic Christ Figure,* Extrap, 24, 1, 1983, 33-46. Adam Warlock is a carefully delineated Christ figure, and a cult figure to Marvel Comics readers. His few but complex adventures read far more like unusually philosophical and relentless allegorical science-fiction novels than like Marvel's usual superhero fantasy fare. Warlock has appeared in only two plots, each concluding with Warlock's death, resurrection and ascension. The first contains numerous and obvious early prefigurations of his deaths and rebirths, while the second couples shadowings of this same archetypal fantasy theme with an ingenious, multilayered doppleganger motif. W.R.

84-1610. Scott, Roberta, and Jon Thiem. *Catastrophe Fiction, 1870-1914: An Annotated Bibliography of Selected Works in English,* Extrap, 24, 2, 1983, 156-69. Catastrophe fiction, a subgenre of speculative fiction sometimes referred to as post-catastrophe or post-holocaust fiction, features a devastating, usually imaginary, cataclysm which typically destroys industrial civilization and radically transforms modern ways of life. The profound hold that the prospect of catastrophe had on the 19th-century imagination went back to 18th-century speculations about the collision of a comet with the earth and the excavation of Pompeii then. Later in the 19th-century the fictional catastrophe served as a point of departure for authors' own endings, ranging from farce to sexist or racist harangues. This selective bibliography lists alphabetically 56 novels and stories; all but one were either originally written in English or later published in English translation. W.R.

84-1611. Wytenbroek, Jacqueline. *Science Fiction and Fantasy,* Extrap. 23, 4, 1982, 321-32. While science fiction and fantasy both offer alternative realities as solutions to, or explorations of, current problems and issues, science fiction does this through a scientific format which allows mankind to overcome its problems technologically as well as morally and philosophically. Fantasy, on the other hand, stresses the ethical, spiritual, and psychological answers to these problems and offers its alternatives within these terms, quite separately from any possible scientific or technological aid or advancement. Further, the emphasis in fantasy is often on the individual, while in science fiction it is on the race, society, culture, or world. As both deal with important questions, some writings in both genres will be seen to conform to the usual criteria of good literature. W.R.

Subjects

84-1612. Reich, Kenneth E. *Sport in Literature: The Passion of Action,* JLN, 12, 1-3, 1979, 50-62. A study of the representation of sports in literature allows for "an existential criticism, examining works partly for the contribution they make to the science of living." Jack London, Ernest Hemingway, Norman Mailer, John Masters, and others have "used sport as a vehicle for exploring the frontiers of human concern." M.D.J.

BRITAIN

BRITAIN III. LANGUAGE

History

84-1613. Butler, Marilyn S. *Early Middle English "Budde"—A Ghost Word,* N&Q, 30, 2, 1983, 104-5. This word, in *OED*, was erroneously taken for "sceambudda," "dung-beetle," in Worcester Cathedral Ms F. 174; it has no separate existence. *OED*'s attempts to connect "budde" with the later "boud" ("weevil") are etymologically unsound, as is the supposed tenth-century provenance of "budde" and "sceanbudda." The latter word is found only in the Worcester Ms, which is 13th century. J.S.P.

84-1614. Gough, J.V. *Two Railway Usages,* N&Q, 30, 3, 1983, 238-9. The term "throat" for that section approaching a station where tracks fan out to serve sidings and platforms was used in print as early as 1872, with no suggestion of uncertainty about its meaning; yet this meaning did not get recorded in *OED,* nor did "waist," in that sense. "Lie by" in its railway usage is also not recorded by the *O.E.D.* J.S.P.

84-1615. Köster, Patricia. *"Dystopia": An Eighteenth-Century Appearance,* N&Q, 30, 1, 1983, 65-6. This word, first cited in the *OED Supplement* of 1972, with the date of 1952 for the earliest use (plus Mill's "dystopean," 1868), actually can be found in a letter by Baptist Noel Turner to Soame Jenyns of 1782. Turner uses the word in the same sense that its 20th-century coiner gave it. J.S.P.

84-1616. Matheson, Lister M. *The Middle English Verb "Sane": A Probable Ghost Word,* N&Q, 30, 3, 1983, 199-202. The three supposed examples of this verb, meaning "to heal" or "restore to health" cited by *OED,* and five others all involve a misreading of "saven." In ME, the Latin verb "sanare" was rendered by "helen" or "curen." The problem involves misreading "u" ("v") as "n." J.S.P.

84-1617. Page, R.I. *Four Rare Old English Words,* N&Q, 30, 1, 1983, 2-8. The word "flaed," occurring uniquely in a gloss to a riddle of Aldhelm's, may mean "snowflake," though other possibilities exist. OE "cimbirin," occurring in a list of farm implements in *Gerefa,* may name a tool used in coopering to assure watertightness. The unique phrase "mid cantlum," presumable has *"cantle" or *"cantel" as its nominative form, the word meaning a support for rafters. It occurs in *Byrhferth's Manual.* And the word "readlesc" seems to mean red-dyed leather. J.S.P.

84-1618. Shapiro, Fred R. *First Use of the Term "Middle English",* N&Q, 30, 3, 1983, 237-8. This term seems to have first appeared in an 1830 review of Jacob Grimm's *Deutsche Grammatik* (1822); the review translates Grimm's "Mittelenglisch." J. M. Kemble's *Philological Museum* (1833) also uses it. The *Supplement* to the *OED* gives 1836 as the earliest occurrence of the term in English. J.S.P.

BRITAIN IV. THEMES AND TYPES

Fiction

84-1619 Leavis, Q.D. *The Englishness of the English Novel,* ES, 62, 2, 1981, 128-45. Happy circumstances over two and a half centuries gave England supremacy in the novel. The form grew by adapting literary models to new purposes, by selection and accretion, and by translation from drama, pictorial art, periodical essays, and autobiography. The vitality of the form depended on novelists' finding it suited to radical and responsible inquiry into problems of living. Despite the vitality of the tradition, the English novel is in decay due to neglect of roots, cults of moral and sexual irresponsibility, and triviality. M.S.W.

Poetry

84-1620. Nichols, Olivia Murray. *[untitled],* LiSk, 19, 2, 1979, [1-3]. A survey of the poets laureate shows that the majority have not made much impact with lasting literature. J.B.B.

Subjects

84-1621. Nichols, Olivia Murray. *Laureates,* LiSk, 18, 6, 1978, [8-10]. Charles II created the title of Poet Laureate in 1668. Since then, many noted poets have declined the position for various reasons. J.B.B.

BRITAIN V. MEDIAEVAL

a. Old English

Aelfric

84-1622. Moloney, Bernadette. *Another Look at Ælfric's Use of Discourse in Some Saint's Lives,* ES, 63, 1, 1982, 13-19. The argument that Aelfric distinguished between "good" and "bad" characters by assigning direct discourse to good figures, indirect speech to others, requires qualification. Latin authors rather than Aelfric may be responsible for exploiting the varieties of discourse for dramatic and moralistic ends. Only when the extent of Aelfric's responsibility becomes clearer can any theory about forms of discourse be entertained as more than an interesting possibility. M.S.W.

Beowulf

84-1623. Busse, W.G., and R. Holtei. *BEOWULF and the Tenth Century,* BJRL, 63, 2, 1981, 285-329. The *Beowulf* text we know, a 10th-century adaptation, offers opportunities for the audience to identify with the characters and plot. The poem presents three major themes: kingly obligations, subjects' obligations, and social advancement. Historical documents reveal that these themes reflect particular social problems of the 10th century, especially of Ethelred's reign (978-1016). M.S.

Old English Poetry

84-1624. Biggs, Frederick M. *The Age of Iared: GENESIS A (1184 and 1192),* N&Q, 30, 4, 1983, 290-1. A scribal error involving misreading of a figure was responsible for the three-year addition to two events in Iared's life: the begetting of Enoch (at age 165) and his death (at age 965). J.S.P.

84-1625. Green, Brian. *The Mode and Meaning of the Old English EXODUS,* ESA, 24, 2, 1981, 73-82. Separation, lineage, and inheritance are the three major issues in the poem, and the Crossing of the Red Sea dramatizes them all — in God's parting the waters, Judah's supremacy, and the Israelites' coming into a new natural order. The poetic achievement of the poem is that it makes the Crossing of the Red Sea typologically significant in two ways. First, the poem imitates the processes of creation and destruction, presenting them in such a dramatic way that it gives substance to the abstract state of spiritual nationality. Second, the poet invents metaphors and exploits heroic conventions to engage the audience in the struggle of an actual battle between two nations, converting the audience's engagement into a deeper sense of spiritual involvement. W.R.

84-1626. O'Carragain, Eamonn. *VIDI AQUAM: The Liturgical Background to THE DREAM OF THE ROOD 20a: Swaetan on þa Swiðaran Healfe,* N&Q, 30, 1, 1983, 8-15. Not iconography but the antiphon *Vidi Aquam* inspired the author of this work here. While recalling Ezekiel's vision of water flowing from a rock, the vision was considered to prefigure Christ's Calvary-won salvation for humankind, as the New Law fulfilled the Old Testament type. J.S.P.

84-1627. Wright, Charles D. *Matthew's Hebrew Gospel in ANDREAS and in Old English Prose,* N&Q, 30, 2, 1983, 101-4. The author of *Andreas* mentions Matthew's Hebrew gospel (lines 11 ff.) to show that in going off to preach to the heathens Matthew was not guilty of desertion: he had provided a gospel for his earlier converts. By referring to Matthew's earlier work among the Jews, the poet was emphasizing that Christ's mission was to all men, but that for Israel, the new was to replace the old. J.S.P.

Old English Prose

84-1628. Arngart, O. *DURHAM PROVERB 23 and Other Notes on DURHAM PROVERBS,* N&Q, 30, 4, 1983, 291-2. The form "arrigens" in the Latin "Ne cito pauidus nec ilico arrigens qui esse debet" seems an error for "arridens" ("happy" or "smiling"). *Durham Proverb 23* resembles *The Wanderer,* line 68, raising the question of the relationship between ancient proverbs and OE poetry of equal or nearly equal age. Proverb 17 is a truism when read literally; the thought is actually more sophisticated. J.S.P.

84-1629. Cross, J.E. *Columba of Sens in the OLD ENGLISH MARTYROLOGY,* N&Q, 30, 3, 1983, 195-8. Variants exist in the story of this saint's converting a Roman whom a bear would have killed had she ordered it to. For the account, the compiler used either a text of Passio 1 of the *Bibliographia Hagiographica* 1892 or 1894 (both examined) or of 1893 (not seen). G. Herzfeld was right in calling the printing by Mombritius the source even though the text is not fully there. J.S.P.

84-1630. Cross, J.E. *Cosmas and Domain in the OLD ENGLISH MARTYROLOGY,* N&Q, 30, 1, 1983, 15-18. The OE martyrologist must have seen a text resembling that of the Zurich Ms but one containing the word "munus," which the latter lacks. He worked with various texts of the *Passio* that all specified a gift of three eggs, though differing otherwise "from texts of BHL 1970" in Graz and Paris Mss. J.S.P.

84-1631. Cross, J.E. *Euphemia and the Ambrosian Missal,* N&Q, 30, 1, 1983, 18-22. The phrase "sigefæst fæmnan" in the *Old English Martyrology* translates "virgo triumphatrix" in Latin, and this epithet occurs in a preface to the Ambrosian Missal that also appears in several mss. The martyrologist writing on Euphemia in the 9th century could have read this preface and from it picked up the phrase. J.S.P.

84-1632. Szarmach, Paul E. *Another Old English Translation of Gregory the Great's DIALOGUES?*, ES, 62, 2, 1981, 97-109. The hitherto unidentified potion of Vercelli Homily XIV, an adaptation of the closing section of Book IV of Gregory's dialogues, constitutes additional evidence of Gregory's influence on Anglo-Saxon Prose writers. Despite apparent textual difficulties, the Gregorian material appears to be relatively free adaptation rather than translation, for the Old English writer develops Gregory's themes, omits some references, and interweaves several standard themes with that of the original. Comparison of the Vercelli with the Waeferth translation points possibly to a separate Mercian translation by an unknown translator. M.S.W.

Old English General

84-1633. Cooke, W.G. *Fiery Drakes and Blazing Bearded Light*, ES, 61, 2, 1980, 97-103. Anglo-Saxon passages often taken as references to fiery dragons may instead be early uses of *firedrake* or *fiery drake* to mean a meteor, as the expression does as late as Goldsmith's *History of the Earth* (1774). Some references appear to apply to atmospheric rather than cosmic phenomena, but distinctions between the two date from the middle of the last century. Further, dragon references functioned as heavenly signs. Dragon references do not constitute evidence of 8th-century belief in real dragons. M.S.W.

b. Middle English

John Capgrave

84-1634. Fredeman, Jane C. *Style and Characterization in John Capgrave's LIFE OF ST. KATHERINE*, BJRL, 62, 2, 1980, 346-87. Earlier writers had established a conventional biography of St. Katherine of Alexandria. Capgrave, working from these sources, made no changes or additions. However, he claims to have referred to a source in west-country dialect and evidence in his poem, notably doubling and alliteration, supports that claim. Although not original, Capgrave nevertheless uses dialogue skillfully in the debate scenes and presents a more believable Katherine than preceding biographers. M.S.

Geoffrey Chaucer

84-1635. Dane, Joseph A. *"Yf I arma virumque kan": Note on Chaucer's HOUSE OF FAME, line 143*, AN&Q, 19, 9/10, 1981, 134-6. The *Aeneid* in Chaucer's poem is a remembered version, which he reports as seeing in a dream. The recollection sounds like the best attempt of a student-poet; the Virgil is very condensed and often supplemented by ideas from other works. A.I.D.

84-1636. Lancashire, Ian. *Moses, Elijah and the Back Parts of God: Satiric Scatology in Chaucer's SUMMONER'S TALE*, Mosaic, 14, 3, 1981, 17-30. This mock biblical epic exposes and ridicules the history the friars supposedly embody and fulfill. Thomas and Jankin perversely mimic God's designs, but more importantly, they do not live as faithful Christians. M.E.B.

84-1637. Wallace, D.J. *Some Amendments to the Apparatus of Robinson's WORKS OF CHAUCER*, N&Q, 30, 3, 1983, 202. [''Additions and amendments'' are offered to the list of parallels between Boccaccio's *Il Filostrato* and *Troilus and Criseyde* in Robinson's 1956 edition of Chaucer.] J.S.P.

William Langland

84-1638. Benson, C. David. *The Function of Lady Meed in PIERS PLOWMAN*, ES, 61, 3, 1980, 193-205. Langland's Lady Meed, no simple figure of evil, prefigures Christ through her generosity, however corrupted. Appealing rather than repulsive, she demonstrates the inadequacy of human justice. Her complexity measures Langland's artistic subtlety, showing that his poem transcends versified theology. M.S.W.

84-1639. Schmidt, A.V.C. *Langland, Chrysostom and Bernard: A Complex Echo*, N&Q, 30, 2, 1983, 108-10. The ''direct source'' of lines 188-9 in Passus I of *Piers Plowman* is St. Bernard's Epistle 42, though Langland may also have had a similar passage from Chrysostom in mind. Later, the character of Anima quotes the Pseudo-Chrysostom on ''charite.'' Examination of Chrysostom's works might uncover further echoes in Langland's writing. J.S.P.

John Wyclif

84-1640. Martin, Anthony. *The Middle English Versions of THE TEN COMMANDMENTS, With Special Reference to Rylands English MS 85,* BJRL, 64, 1, 1981, 191-217. Speculating about relationships among Wyclif's *Commandments* (Bodley MS 789) and other versions is less useful than describing and classifying all extant versions in ms. Three classes emerge: the *Rhetorical,* concise, repetitious, and tightly organized; the *Discursive,* moving from premise to conclusion; and a mixed class, the *Discursive-Rhetorical.* M.S.

Middle English Drama

84-1641. Haden, Roger Lee. *"I like a Creature, Takes Entente": A Re-investigation of the Purpose and Effectiveness of Medieval Corpus Christi Drama,* ESRS, 27, 1, 1978, 5-33. Modern critics who dislike the conventions of medieval drama overlook their relevance to medieval aesthetics. Personification humanized the incomprehensible. Symbolism interpreted the unknown. Typology defied randomness. Corpus Christi dramatists used these conventions, with realistic detail and direct discourse, to involve their audiences as participants. J.Y.L.

84-1642. Levey, D. *"Nowe is Fulfilled all my Forþoght"; A Study of Comedy, Satire and Didacticism in the York Cycle,* ESA, 24, 2, 1981, 83-94. The satiric and comic elements in the York cycle are usually fully justified, not only for their own sake, but also because they are consistently, deliberately, and appropriately employed for their didactic value. The plays express certain key medieval themes, not only in their more overtly didactic and theological sections but also in comic or satiric scenes which are more than simply entertainment. There is, for example, the idea of a divine pattern, whose disrupters make fools of themselves; pride, one of the most fatal of the Seven Deadly Sins, takes hurtful knocks; disobedience is punished; God's plans are sometimes unexpectedly fulfilled. W.R.

Middle English Poetry

84-1643. Barron, W.R.J. *Arthurian Romance: Traces of an English Tradition,* ES, 61, 1, 1980, 2-23. Grouping according to literary community may help resolve anomalies unavoidable in traditional classifications based on matter or narrative mode. The nationalistic, dynastic, and "realistic" elements in Layamon's *Brut,* for instance, find more comprehensive interrelation in the alliterative *Morte Arthure,* from which new combinations appear in the more thoroughly English *Gologios and Gawane. Sir Gawain and the Green Knight* represents yet more complex artistic fusion and maturation. This group of poems gives progressively fuller expression to national consciousness. M.S.W.

84-1644. Eadie, J. *The Alliterative MORTE ARTHURE: Structure and Meaning,* ES, 63, 1, 1982, 1-12. The modern critical theory that Arthur, a great and righteous king, deteriorated into a cruel monster neglects key features of the poem. The poem, never condemning his conduct, shows what a man can accomplish in this world and still be saved. Arthur's character never changes. Events take place in the secular world, and the doctrine of Fortune accounts for Arthur's inevitable fall. Current theory depends on strained readings of particular words rather than close examination of the poem's structure. M.S.W.

84-1645. Havely, N.R. *The Dominicans and Their Banner in WYNNERE AND WASTOURE,* N&Q, 30, 3, 1983, 207-9. The emblem of fire used for the Dominicans in this poem was meant to evoke "literary and iconographic traditions" involving both St. Dominic and the order he founded, suggesting brilliance or illustriousness; a second metaphor deriving from this involves militancy, for the order's anti-heretical stance. Actually, the emblem is meant ironically; one must remember that the energies of these friars are devoted to "winning." J.S.P.

84-1646. McElaney, Hugh. *"Toulouse"; A Note on CLEANNESS 1108,* N&Q, 30, 2, 1983, 110-11. There is no need to substitute "Toledo" for "Toulouse" in this line; while Toledo was famed for military weapons, Toulouse made table knives, which are referred to in this passage. By breaking bread with his hands rather than cutting it, Christ was symbolically rejecting the association of Toulouse with the Cathar heresy. J.S.P.

84-1647. Ovitt, George. *The Rhetoric of Negation in SIR ORFEO*, AN&Q, 19, 1, 1980, 2-4. Among other devices, *Sir Orfeo* uses rhetoric of negation extensively in passages about the mythical kingdom which contrast with the affirmative sections, used predominantly for the real kingdom. A.I.D.

Middle English Prose

84-1648. Lawton, David A. *Middle English Unrhymed Alliterative Poetry and the SOUTH ENGLISH LEGENDARY*, ES, 61, 3, 1980, 390-6. The antecendents of Middle English unrhymed alliterative poems were probably prose and devotional works rather than rhymed M. E. poems. Geographical connections between mss and metrical patterns point to sources in Gloucestershire, Worcestershire, Wiltshire, and Oxfordshire. The *South English Legendary* may account for the survival of such works. M.S.W.

84-1649. Norton-Smith, J. *Bodleian MS Fairfax 16 and Sir John Stanley's Ownership of MS B.N. Français 2*, N&Q, 30, 3, 1983, 202-3. The donor of a French translation by Guiard des Moulines of Petrus Comestor's *Historia Scholastica* "must be a Lathon kinsman of John Stanley, Esq., of Hooton." To the bibliography in Alfonso Sammut's *Unfredo Duca di Gloucester e gli Umanisti Italiani* in *Medioevo e Umanesimo* 41 (1980) should be added a reference to the Scolar Press facsimile of Ms Fairfax 16, additional citations from K.H. Vicker's *Humphrey Duke of Gloucester* (1907), and a list of Michael Bennett's writings on the Stanleys. J.S.P.

84-1650. Whitbread, L.G. *A Scribal Jotting from Medieval English*, N&Q, 30, 3, 1983, 198-9. A 12th-century scribble in a 9th-century Ms (Bodleian Ms Hatton 20) seems to involve a tag in which schoolboys are ordered to write more legibly or be flogged. J.S.P.

c. Anglo-Latin

Anglo-Latin Prose

84-1651. Fletcher, Alan J. *The Authorship of the FASCICULUS MORUM: A Review of the Evidence of Bodleian MS Barlow 24*, N&Q, 30, 3, 1983, 205-7. Chronological problems make it unlikely that the compiler of the *Fasiculus* also compiled Ms Barlow 24; two different men named Selk seem to be involved. If the same man compiled both, "the dating of the *Fasiculus* would have to be radically altered." J.S.P.

84-1652. Gillespie, Vincent. *A Syon Manuscript Reconsidered*, N&Q, 30, 3, 1983, 203-5. Some of the texts in Ms M. 37 of the Syon library are identifiable by referring to the *Speculum Christiani* and to related material. It appears that this Ms contained material that "was also found together in manuscripts of the *Cibus Anime* and in the *Speculum Christiani*." J.S.P.

d. Mediaeval General

Mediaeval General

84-1653. Hughes, Geoffrey. *The Sovereignty of Venus: The Problem of Courtly Love*, ESA, 25, 2, 1982, 61-77. To deny the existence of courtly love goes to an extreme as broad, undiscriminating, and democratic as the earlier view, typified by C. S. Lewis's *The Allegory of Love*, was narrow, exclusive, and aristocratic. No matter how teasing or impenetrable the ironies of Chrétien de Troyes or Andreas Capellanus may be, nor how problematic the issue of origins, be they Ovid or Catharism, all four of these influences present a distinctive view of love: that love produces the impulse to idealism, service, joy, spirituality, gentleness, nobleness, as well as the impulse to possession, jealousy, use, sensuality, suffering, and degradation. W.R.

84-1654. Reimer, Stephen R. *St. Edmund Rich*, N&Q, 30, 4, 1983, 292-3. A. B. Emden's objection in *An Oxford Hall in Medieval Times* (Oxford Univ. Pr., 1927) and elsewhere to use of the name "Edmund Rich" for Edmund of Abingdon as non-historical can be countered by a 14th-century sermon in the British Library that plays upon the word "rich" in discussing the saint's life. It appears, then, that in Oxford at least (where the sermon was preached), the saint was known as Edmund Rich. J.S.P.

BRITAIN VI. RENAISSANCE

Francis Beaumont

84-1655. Forker, Charles R. *THE MAID'S TRAGEDY and Jonson's Epitaph ON MY FIRST DAUGHTER*, N&Q, 30, 2, 1983, 150-1. Aspatia's lyric *Lay a garland on my hearse* in Beaumont and Fletcher's play is indebted to Jonson's poem; indeed, the last three words are the same in both. Although the date for Jonson's lyric is unknown, the reference in it to the child's having been a product of her parents' youth points to a time before 1610-11, when Beaumont and Fletcher wrote their play and when Jonson would have been almost forty. J.S.P.

George Chapman

84-1656. Dean, Paul W., and Jacqueline Johnson. *Structure in the "Bussy" Plays of Chapman*, ES, 61, 2, 1980, 119-26. *Bussy d'Ambois* and *The Revenge of Bussy d'Ambois* demonstrate Chapman's awareness of the possibilities of dramatic construction. Separately the plays develop see-saw movement in plot, imagery, conflicts of values, and philosophical implications. Chapman reverses emphases from *Bussy* to *The Revenge*, but the plays remain complementary rather than contradictory. M.S.W.

John Donne

84-1657. Bond, Ronald B. *John Donne and the Problem of "Knowing Faith"*, Mosaic, 14, 1, 1981, 25-35. In his *Holy Sonnets* Donne compressed as many theological implications as possible. These sonnets synthesize doctrine and poetry and set forth one person's struggle to come to terms with tradition and Christian belief. *Holy Sonnet I* exemplifies this textual complexity. Further, the poem not only articulates the doctrine of grace, it also shows the speaker's misguided use of doctrine to trace the working of grace within the human soul. M.E.B.

84-1658. Edgecombe, Rodney. *An Enquiry into the Syntax of Donne's THE GOOD MORROW and THE SUNNE RISING*, ESA, 25, 1, 1982, 29-38. A rigorously specific examination of the syntax in these lyrics shows that Donne manipulates it to advance and embody the thematic lines of both poems. The last stanza of *The Sunne Rising*, for example, which contains some of Donne's most typical, least qualified assertions of exclusivity, is rendered in a syntax of encompassing adjectives and conjunct negatives. W.R.

84-1659. Klawitter, George. *The Narrator of Donne's CONFINED LOVE*, AN&Q, 19, 5/6, 1981, 72-4. Though previously considered female, the narrator, on close reading of the poem, seems to be male. A.I.D.

84-1660. McGaw, William D. *A Note on Donne's Phrase "Least Truth for my Subjects"*, AN&Q, 19, 9/10, 1981, 140-1. Donne's comment, often misinterpreted, does not refer to autobiographical material but to poetics. The line has later relevance when one considers adverse criticism to which metaphysical poetry was often subjected. A.I.D.

John Fletcher

84-1661. Seng, Peter J. *Early Version of a Song in Fletcher's NICE VALOUR*, N&Q, 30, 2, 1983, 151-2. Resemblances of idea and image between this song praising melancholy and *Il Penseroso* may point to "a common tradition" rather than to deliberate borrowing by Milton, who wrote his poem after Fletcher's death and before publication of the Beaumont and Fletcher first folio. J.S.P.

See also 84-1655.

Philip Henslowe

84-1662. Knutson, Roslyn. *Henslowe's Naming of Parts: Entries in the DIARY for TAMAR CHAM, 1592-3. and GODFREY OF BULLOIGNE, 1594-5.* N&Q, 30, 2, 1983, 157-60. Henslowe's *Diary* entries for these plays, during the years specified, can be trusted; he customarily indicated a second part as such but did not always distinguish a first part as such. Lord Strange's company did *Tamar Cham* (both parts) during the summer of 1592 and gave Part I of it during the following Christmas season. The Admiral's Men performed *Godfrey* (both parts) in 1594 and continued Part I into the spring and fall of 1595. J.S.P.

Ben Jonson

84-1663. Brooks-Davies, Douglas. *Jonson's VOLPONE and Antinous Once More*, N&Q, 30, 2, 1983, 145-7. Egyptian and solar allusions support the belief that Jonson's Antinous in *Volpone* III.vii.159-62 is Hadrian's favorite, not Penelope's suitor; the former died in the Nile and was like a sun god after his death. By this allusion, Jonson is giving advice to James, suggesting that if he is wise in following the Holy Spirit, he can succeed as a ruler, unlike Hadrian and Henri III of France, both corrupt. J.S.P.

84-1664. Hopkins, David. *Ben Jonson and HENRY V*, N&Q, 30, 2, 1983, 148. Lines in Jonson's poem *To Sir Robert Wroth* suggest those of Henry to his men before the Battle of Agincourt. Both speak of men in old age showing with pride their battle-scars and remembering the glories of that day. J.S.P.

84-1665. Padhi, Shanti. *Ben Jonson and Bacon: An Unnoted Link*, N&Q, 30, 2, 1983, 144-5. Bacon in his *Apophthegems, New and Old* (1625) attributes to Sir Lionel Cranfield a jest that appears in *Every Man in His Humour* IV.i, where a character is said to shake his head as one might a bottle, to determine whether it's empty. J.S.P.

84-1666. Reichert, John. *An Early Text of Jonson's A HYMNE TO GOD THE FATHER*, N&Q, 30, 2, 1983, 147-8. This six-stanza hymn appeared in Thomas Myriell's *Tristitiae Remedium* (1616), arranged for singing, but with the stanzas in a different order than in *Under-wood* (1640). J.S.P.

84-1667. Shulman, Jeff. *The Source of Jonson's Atlas*, N&Q, 30, 2, 1983, 148. For his concept of Atlas as a great thinker, Jonson may have drawn upon Raoul Lefèvre's *Recuyell of the Historyes of Troye* (1464), translated into English in 1474. J.S.P.

84-1668. Tyson, Brian F. *Ben Jonson's Black Comedy: A Connection Between OTHELLO and VOLPONE*, SQ, 29, 1, 1978, 60-6. *Volpone* often echoes and frequently parodies *Othello*, possibly because Jonson wished to "correct" Shakespeare's dramatic method. Many clues suggest a personal relationship between the two authors at this time. Both plays are set in contemporary Venice and have similar themes (e.g., deception, wild jealousy). Parody probably occurs when Celia throws down her handkerchief to the disguised Volpone, in the various scenes that echo the climactic scene of *Othello*, and at many points that reflect the gulling in *Othello*. Finally, there are many verbal parallels between the two plays, particularly in the reductive animal imagery. E.A.D.

John Lyly

84-1669. Dean, Paul. *Edwardes's DAMON AND PITHIAS and Lyly's MIDAS*, N&Q, 30, 2, 1983, 131-2. Lyly drew upon Edwardes's subplot of Grim the Collier, Jack and Will for his barber Moth and the pages Dello, Licio, and Petulus, elevating the tone in the process. J.S.P.

Christopher Marlowe

84-1670. Dreher, Diane Elizabeth. *"Si Pecasse Negamus": Marlowe's Faustus and THE BOOK OF COMMON PRAYER*, N&Q, 30, 2, 1983, 143-4. Faustus's rationalizing of a life of sin in his opening soliloquy springs from insufficient faith and spiritual exercise; in *The Book of Common Prayer*, the Scriptural verse that Faustus quotes appears in the Order for Morning Prayer, where it is followed by a homily emphasizing God's forgiveness and promise of heaven for the repentant. A devout Anglican in Marlowe's time would have perceived Faustus's error at once. He overlooks the Redemption. J.S.P.

84-1671. Lake, D.J. *Three Seventeenth-Century Revisions: THOMAS OF WOODSTOCK, THE JEW OF MALTA, and FAUSTUS B*, N&Q, 30, 2, 1983, 133-143. Publication of *Every Man Out of His Humour* (1600) revolutionized dramatic language, as authors adopted Jonson's use of colloquial contractions in that play. Examination of the text of these three plays (the first anonymous, the others by Marlowe) shows that they were revised sometime after 1600 to make them more colloquial, following Jonson's lead. "Linguistic evidence . . . suggests that *Faustus A* is nearer to Marlowe's autograph than *Faustus B* . . . ." J.S.P.

John Marston

84-1672. Madeline, R.E.R. *Boy's Beards and Balurdo,* N&Q, 30, 2, 1983, 148-50. Evidence exists that Paul's Boys wore beards. Balurdo in Marston's *Antonio's Revenge* (acted by this company) would appropriately have worn a beard, since he is a counselor; but as he is also a half-wit, he also appropriately wears it half falling off, as the stage directions indicate he is to do. J.S.P.

Andrew Marvell

84-1673. Christian, Henry A. *Marvell's Mistress' Rubies,* MLS, 11, 1, 1980-81, 33-7. The lines "Should'st Rubies find" in Marvell's poem *To his Coy Mistress* have not been adequately explicated. According to lapidary tradition, rubies were superior to other gems just as the sun is superior to other planets. They confer immortality. But the poet is interested in the present, not the future; and just as his mistress is denied the magic and immortality of rubies (the symbol of the sun), so she cannot make the real sun stand still. E.L.S.

Philip Massinger

84-1674. Garrett, M. *Massinger's Belgarde,* N&Q, 30, 2, 1983, 154-6. Arthur Wilson's *History of Great Britain* (1653) provides evidence for believing this character in *The Unnatural Combat* to have been based upon Sir Andrew Gray, a colonel whose personality oddly mingled the fierce with the comical. [Parallels are cited.] J.S.P.

Thomas Middleton

84-1675. Butler, Martin. *William Prynne and the Allegory of Middleton's GAME AT CHESS,* N&Q, 30, 2, 1983, 153-4. By complaining that the Lord Treasurer was abused in Middleton's play, Prynne's *Histriomastix* (1633) confirms that Lionel Cranfield, Earl of Middlesex, is indeed shadowed as the White King's Pawn in that play; Cranfield was Lord Treasurer 1622-1624. The Duke of Buckingham also is presented in a derogatory way, Prynne believes. Prynne's opposition to this play seems to rest less on its ideas than on its bringing on the stage persons of high rank, state officials, and treating them contemptuously. J.S.P.

84-1676. Kistner, A. L., and M. K. Kistner. *The Five Structures of THE CHANGELING,* MLS, 11, 2, 1981, 40-53. Middleton and Rowley have constructed in *The Changeling* a play with a number of internal structures with complex interconnections. Five structures organize and convey the meanings of the play. These are subplot/main plot; madman-fool dichotomy; verbal pattern; person-by-person; and moral hierarchy. E.L.S.

84-1677. Lake, D.J. *"Waltering" in A CHASTE MAID IN CHEAPSIDE,* N&Q, 30, 2, 1983, 154. In addition to the sense "wallow" and the pun on "water" adduced by G. B. Shand in *The Naming of Sir Walter Horehound* [not in *N&Q,* 226, 136-7 (April 1981), as footnoted], the meanings "upheaval" and "overturn" are also appropriate for "Walter." In many places in this play, "water" should be read as "walter," in varying senses, as apropriate. J.S.P.

84-1678. Levin, Richard. *A Possible Source of A FAIR QUARREL,* N&Q, 30, 2, 1983, 152-3. For the duel scene in III.i of this play, Middleton and Rowley may be indebted to Elizabeth Cary's *Mariam, The Fair Queen of Jewry,* published in 1613. In both plays, a character refuses to duel because he thinks his cause bad; when charged with cowardice, however, he insists upon fighting, in that now he has a good cause. J.S.P.

John Milton

84-1679. Aers, David, and Bob Hodge. *"Rational Burning": Milton on Sex and Marriage,* MiltonS, 13, 1979, 3-33. Rather than being committed to the sexual norms of his age, Milton vacillates between extreme positions on the status of women. The divorce tracts push him toward male chauvinism, but his other prose works include unwilling or "plaintive" admissions of equality, some causing contemporaries to link him with the "anarchic experimentalism of the Ranters." In his treatment of Adam and Eve (the primary stimulus to today's commentators) ambiguities abound, not only regarding the speakers of the crucial passages, but the many unanswered questions. T.A.S.

84-1680. Andrews, John F. *"Dearly Bought Revenge": SAMSON AGONISTES, HAMLET, and Elizabethan Revenge Tragedy,* MiltonS, 13, 1979, 81-107. Comparing *Samson Agonistes* with Shakespeare's *Hamlet* as a typical revenge tragedy suggests that Milton's play parallels it in significant respects, beginning with a hero deeply aware that "the time is out of joint." Both plays feature the misogyny of a hero who waits until a messenger comes inviting him to be a part of a spectacle. But unlike Hamlet, Samson is seeking divine vengeance, not merely obeying "the voice of misguided personal honor." In part, Milton may have intended to point out the viciousness inherent in the Elizabethan revenge pattern. T.A.S.

84-1681. Fresch, Cheryl H. *The Hebraic Influence Upon the Creation of Eve in PARADISE LOST,* MiltonS, 13, 1979, 181-99. However much some critics question Milton's familiarity with Hebrew commentators, their influence on *PL* is considerable. Milton's account of the creation of Eve, for instance, is far closer to the Hebraic authorities than to the Christian ones. As for the sleep of Adam during her creation, it coincides with neither, but is illuminated by the Hebrew explanation. Finally, the remark Adam makes upon awakening suggests an anecdote found in a Hebraic gloss. T.A.S.

84-1682. Gallagher, Philip J. *Milton and Euhemerism: PARADISE LOST X. 578-584,* MiltonQ, 12, 1, 1978, 16-23. Milton occasionally applies euhemerism, the theory that gods and goddesses were mere mortals. He believes that Greek myths usually involve devils in disguise. Euhemerizing the Ophion-Eurynome myth, his Satan perverts events narrated in Genesis and *PL*. The most important instance finds Satan convincing Eve that she is a goddess. A.J.M.

84-1683. Gregory, E.R. *Bees, Muses, Salmasius and Milton,* AN&Q, 19, 7/8, 1981, 104-5. Milton's references to bees in a reply to Salmasius contains a personal attack. The work of Alexander Ross helps to clarify Milton's allusion. A.I.D.

84-1684. Griffin, Dustin. *Milton's Hell: Perspectives on the Fallen,* MiltonS, 13, 1979, 237-54. In various episodes dealing with the fallen angels *en masse*, often reflecting an awareness of the Virgilian underworld, Milton views them from several distinct perspectives. But his basic concern is to identify them with human beings after the Fall. Thus, in judging them, readers must evaluate their own activities: the pleasure they take in their surroundings, their intellectual pursuits, their craving for entertainments, and their longing for oblivion. T.A.S.

84-1685. Grossman, Marshall. *Dramatic Structure and Emotive Pattern in the Fall: PARADISE LOST IX,* MiltonS, 13, 1979, 201-19. The structure of *PL*, Book IX satisfies many traditional rules of tragedy: the unities, five acts, chorus, etc. But more important, it incorporates many of the principles essential to tragedy: observed human experience (manifested in its original victims), an impression of inevitable outcome, themes embodied in characters, a hero suffering for "a grave error of judgment," events growing out of deeply rooted traits, and the protagonist's recognition of a need to be regenerated. T.A.S.

84-1686. Guilfoyle, Cherrell. *"If Shape It Might Be Call'd That Shape Had None": Aspects of Death in Milton,* MiltonS, 13, 1979, 35-57. Although Death in *PL* is conceived only as a shapeless allegorical figure, the concept reappears in Milton's writings in a great diversity of forms. They may best be classified as "four degrees of death": the first being the physical decay made inevitable by the Fall; the second the fear of premature death, the loss of loved ones, and in general our struggle against the inevitable; the third physical death; and the fourth the eternal death of the soul. Balanced against these is a good death, "a heaven-sent release," but it seems no accident that Milton refrains from praising sacrifice in death, not even the Crucifixion. T.A.S.

84-1687. Labriola, Albert C. *The Titans and the Giants: PARADISE LOST and the Tradition of the Renaissance Ovid,* MiltonQ, 12, 1, 1978, 9-16. The Renaissance Ovid greatly influenced the writing of *PL*. Adapting the Typhon myth, as told by Ovid and interpreted by Sandys, Milton derived an allegorical technique correlating classical mythology and Christian events. He adapted the relation between his own fallen angels and sinful man. A.J.M.

84-1688. Lieb, Michael. *"Yet Once More": The Formulaic Opening of LYCIDAS,* MiltonQ, 12, 1, 1978, 23-8. Milton uses the "Yet once more" formula to create pagan, biblical, and political dimensions. He invokes the whole tradition of pastoral elegy. But in echoing Hebrews 12:26-9, the phrase portends the Apocalypse. Milton thereby suggests that the old tradition leads to a pastoral form defined by Christ's redemptive mission. The phrase also conveys Nonconformist political implications. A.J.M.

84-1689. Miller, George. *Archetype and History: Narrative Technique in PARADISE LOST, BOOKS XI AND XII,* MLS, 10, 3, 1980, 12-21. The ending of *PL* with Michael's prophecy has never satisfied critics. With the Fall, the drama of the poem ends, and the summary of Biblical history offered by Michael seems an anti-climax. There is a shift in narrative perspective wherein a distinction is made between the archetypal and the historical. After the Fall, Adam and Eve and all mankind belong to the historical world, not the archetypal world of Eden; not the primary but the secondary. The "advent'rous Song" has narrowed down to a Biblical paraphrase. The form the narrative verse assumes becomes emblematic of the significance of the disobedient act. E.L.S.

84-1690. Miller, Leo. *Milton Cited in Germany, 1652. A Further Note,* MiltonQ, 12, 1, 1978, 28-31. Wilhelmus a Kospoth's *Oratio de Quaestione Bisgemina (Oration on a Twofold Question,* Wittenberg, 1653) represents one of the few contemporary defenses of the English Revolution published on the continent. Kospoth draws technical details from Milton's *Pro Populo Anglicano Defensio.* Most continental writings, such as Heinrich Remmighausen's *Examen Anglicum* (*The English Problem,* Rinteln, 1653), condemn the regicide and do not mention Milton. A.J.M.

84-1691. Mulder, John R. *"Ambiguous Words and Jealousies": A Secular Reading of PARADISE LOST,* MiltonS, 13, 1979, 145-79. Viewing *PL* as a "verbal event," with a "fabricated character" as narrator, we need no longer attribute to Milton many of the artistic or intellectual concepts formulated in the work. The invocation of Book VII, for example, is a tissue of amphibologies and ironies, the result of having a narrator increasingly split between his hubristic assumptions and his inadequate powers to formulate them. Frequently digressing to conceal weaknesses, using solemnity to dignify his misconceptions, the narrator also exalts Adam over Eve by all sorts of duplicitous comments. T.A.S.

84-1692. Rajan, B. *Osiris and Urania,* MiltonS, 13, 1979, 221-35. Raphael's account of the battle in heaven (*PL,* V, 563ff.) is rooted in two antagonistic views of reality, which only the poetic act can reconcile. One views the recovery of truth as the corpse of Osiris was found, piecemeal; the other is prophetic power, "the Uranian principle of vision," which grasps everything instantaneously. T.A.S.

84-1693. Sullivan, Ernest W. *The Bible and Satanic Deceit: PARADISE LOST X:460-572,* ES, 61, 2, 1980, 127-9. Extra-biblical sources identified in Merrit Y. Hughes's *John Milton: Complete Poems and Major Prose* (1957) account for details of Book X less satisfactorily than passages from Proverbs and Romans. Additionally, the biblical verses clarify the significance of details as the extra-biblical sources cannot. M.S.W.

84-1694. Tricomi, A.H. *Milton and the Jonsonian Plain Style,* MiltonS, 13, 1979, 129-44. Milton's links with friends of Ben Jonson help explain why Milton wrote several epigrams modeled on Jonson's style during the years 1633-34. Although Milton must have had difficulty in reconciling it with his "characteristically richer poetic practise," the experimentation culminated in the modified plain style of *L'Allegro* and *Il Penseroso.* T.A.S.

84-1695. West, Robert H. *Samson's God: "Beastly Hebraism" and "Asinine Bigotry",* MiltonS, 13, 1979, 109-28. Samson can fairly be described as a freedom fighter whose motivation we have no justification for attributing to personal vengeance; even his unfeeling rejection of Dalila's plea is primarily a sign of his rededication to a cause. Viewed in the light of "modern sensibility," Samson is a sympathetic source of information about his God, whose goodness he only temporarily questions. Unless our notions of the divine mystery are more trustworthy than his, we should honor Milton's efforts to comprehend it. T.A.S.

84-1696. Wickenheiser, Robert J. *Milton's "Pattern of A Christian Hero:" The Son in PARADISE LOST,* MiltonQ, 12, 1, 1978, 1-9. Milton reveals the nature of Christian heroism by letting the Son's character develop through the poem. The Son steadily grows in self-awareness. First asking questions and soon volunteering to save man, he goes on to calmly assure the Father about the war in Heaven and creates the world in the Father's place. He finally becomes the God of Love. A.J.M.

84-1697. Wittreich, Joseph. *From Pastoral to Prophecy: The Genres of LYCIDAS,* MiltonS, 13, 1979, 59-80. In raising *Lycidas* to the level of an epic, Milton draws heavily on classical elegy and Biblical prophecy, especially Revelations, which Spenser helped him reconcile with the pastoral genre. By assimilating various lyric forms, dramatic perspectives and elegaic styles, Milton produces "the decisive turning point in the history" of the pastoral. T.A.S.

84-1698. Wooten, John. *The Metaphysics of Milton's Epic Burlesque Humor,* MiltonS, 13, 1979, 255-73. Using burlesque in a manner suggesting 20th-century Absurdist conventions, Milton multiples its grotesqueness, most memorably in the anti-Trinity of Satan, Sin, and Death and the reservoirs of their nightmarish spinoffs, Chaos and Night. Various human institutions are debunked as Milton seeks to explain how God can tolerate a universe pregnant with suffering and cruelty, and still be seen as forgiving, offering man the possibility of eternal bliss. T.A.S.

Sir Thomas More

84-1699. Searle, William. *More and Cervantes: The Utopian "Isle" of Barataria,* AN&Q, 19, 9/10, 1981, 141-4. All the qualities that Sancho exhibited in his role of governor are also adequately displayed in the governance of the Utopian community of More. A.I.D.

George Peele

84-1700. Nellis, M.K. *Peele's Night: Dumb or Divine Architect?* N&Q, 30, 2, 1983, 132-3. Emending "Divine" to "Dumb" in II.280 of the *Battle of Alcazar* improves the metrics and emphasizes the idea of silence. Since "Dumb" was often written "Dumme" in Peele's time, a compositor could easily have misread the word as "Divine." In context, "Dumb" makes better sense. J.S.P.

Thomas Preston

84-1701. Wentersdorf, Karl P. *The Allegorical Role of the Vice in Preston's CAMBISES,* MLS, 11, 2, 1981, 54-69. The most interesting of the morality elements in Preston's *Cambises, King of Persia (ca.* 1569), is the Vice. Man's propensity for evil is the main theme of the drama. The Vice, named Ambidexter because of his role as a double-dealer, is a parody of the Christian Soldier who must battle against sin. His major opponents are three: a snail, a butterfly, and a fly, creatures traditionally identified as symbols of sin. Ambidexter is not the main center of evil in the play; that is Cambises. Ambidexter's failure in his struggle against his three opponents symbolizes Cambises's failure to wage battle against temptation. E.L.S.

William Rowley

See 84-1676, 84-1678.

William Shakespeare

84-1702. Adams, Barry B. *Orsino and the Spirit of Love: Text, Syntax, and Sense in TWELFTH NIGHT, I. i. 1-15,* SQ, 29, 1, 1978, 52-9. In spite of almost universal emendation the Folio is not corrupt in Orsino's opening speech. Orsino's lines in the Folio offer conventional praise of the spirit of love but then respond to that with awareness of love's uncritical, unthinking nature. Finally when Orsino says that "fancy . . . is high fantastical", he is confessing that the lover's imagination is deluded. This reading makes Orsino less shallow than most critics find him. E.A.D.

84-1703. Apseloff, Stanford S. *MEASURE FOR MEASURE, Pompey's snatches, IV, ii, 1-7,* AN&Q, 19, 7/8, 1981, 102. In both *Measure* and *Lear* "snatches" is used punningly; it is intended that the audience gain a sexual meaning from the word. A.I.D.

84-1704. Aycock, Roy E. *LOVE'S LABOR'S LOST and Five-Act Structure*, AN&Q, 19, 2, 1980, 18-20. The play was first divided into acts in Folio 1, but the 5-act structure seems unsuited to this play. The division in the first Folio gives 5 acts of extremely variant length. Attempts have been made to re-divide the play, by those not happy with the Folio's division. But one can read it and it can be played with no interruptions; then we have a delightfully fluid play. Superimposing the five-act structure on this work does little for it. A.I.D.

84-1705. Bailey, Paul M. *Norman Bel Geddes' HAMLET*, DramR, 25, 3, 1981, 38-54. Bel Geddes's *Hamlet* in 1929 broke with traditions of staging and performance; whereas it was a phenomenal success in Maine, it lasted but two controversial weeks in New York. The lighting and set were experimental, and the play was adapted by making cuts in lines and adding business. Today, after the passage of time, his production would seem less shocking than when originally presented. A.I.D.

84-1706. Baines, Barbara J. *Kingship of the Silent King: A Study of Shakespeare's Bolingbroke*, ES, 61, 1, 1980, 24-36. Keystone figure in the second tetralogy, Bolingbroke underscores Shakespeare's realistic attitude toward kingship. The struggle for the throne between Richard and Bolingbroke embodies conflict between divine right theory and theory stressing the rights of the subject and the dominance of law. Richard's abrogation of the theory of hereditary order in his denial of Bolingbroke's inheritance, Richard's incompetence and Bolingbroke's ministration of justice indicate that Shakespeare created Bolingbroke as more than a Machiavellian leader, and that he viewed Bolingbroke's position more sympathetically than modern critics recognize. M.S.W.

84-1707. Barkan, Leonard. *The Theatrical Consistency of RICHARD II*, SQ, 29, 1, 1978, 5-19. *RII* is emotionally consistent: it progresses from scenes of suppressed violence to scenes in which violence is released, on stage and off stage. At the same time the ponderous ritualizing of emotions in the early portions of the play evolves into an atmosphere threatening to be comic. The first two scenes deal with suppressed violence; in Acts II and III violence comes closer to erupting. Finally in a series of explosive releases in the new world of Bolingbroke — in the abdication scene, in the scene in which Henry pardons the traitor Aumerle, and even in the final two scenes involving Richard's murder and the beheading of the rebel leaders — the effect frequently verges on comedy. E.A.D.

84-1708. Beckman, Margaret Boerner. *The Figure of Rosalind in AS YOU LIKE IT*, SQ, 29, 1, 1978, 44-51. Rosalind joins contrary things, brings about an apparently impossible reconciliation of opposites, in both her speech and her actions. Rosalind unites the "masculine" and the "feminine": she is aggressive, powerful, witty and also faint-hearted and tender. She is cynical about Love but deeply in love. Rosalind also unites other important opposites in the play, such as country and court, humble and high estate, melancholy and laughter, limit and freedom. Appropriately in the unveiling of the denouement she describes her ability to make the impossible seem possible as "magical." E.A.D.

84-1709. Butler, F.G. *Vestures and Gestures of Humility: CORIOLANUS Acts II and III*, ESA, 25, 2, 1982, 79-108. While many of the political concepts in *Cor.* II and III occur in its source, the plot is almost entirely Shakespeare's own. In the ceremony of Act II he is playing on the contemporary distinction in dress between nobles, who delighted in dressing themselves in cloths like velvet, and commoners, who were forbidden by law to do so. The ceremony in Act III is thoroughly Elizabethan. The unifying and organizing pattern behind both acts is taken from the English coronation ceremonies. By this ironic parallel Shakespeare not only holds his pagans up to Christian scrutiny, but turns his tale into a contemporary parable about the proper relationship between sovereign and people. W.R.

84-1710. Cohen, Marion. *"Dian's Bud" in A MIDSUMMER NIGHT'S DREAM, IV.i.72*, N&Q, 30, 2, 1983, 118-20. Euphrasia (Eye-Bright) or Spurge (Virgin's Nipple) possess medicinal properties resembling those attributed to "Dian's Bud" and thus are better choices than Artemisia and Agnus Castus, plants previously adduced. Shakespeare may have blended the properties of the two plants to produce a hybrid having the power to produce clearsightedness. J.S.P.

84-1711. Dawson, William P. *Puns on "woe" and "woo" in ROMEO AND JULIET,* AN&Q, 19, 9/10, 1981, 139-40. The puns on "woe" and "woo" in the play underscore the theme of love and death. A.I.D.

84-1712. Des Jardins, Gregory. *The Hyrcanian Beast,* N&Q, 30, 2, 1983, 124-5. Hamlet misquotes the first line of Aeneas's speech about Priam's death, confusing the speaker with the person addressed; Dido said it to Aeneas. The point is that by forgoing revenge, Aeneas was able to found Troy anew in Italy; Hamlet, however, by pursuing revenge sacrifices freedom for the Danes, as the royal succession ends. J.S.P.

84-1713. Dove, J.R. *"Lovers in Peace"—Brutus and Cassius: A Re-Examination,* ES, 60, 5, 1979, 543-54. The friendship between Brutus and Cassius provides the unifying force of *Caesar.* Motivated by love for Brutus's republican principles and contempt for Caesar's ambition, Shakespeare's Cassius, unlike Plutarch's, balances Brutus's virtues and weaknesses. Both Brutus and Cassius grow in maturity, self-knowledge, and moral stature in a play that first traces the murder of love for political expediency then vindicates love. Recognizing Cassius's character and claims against those of Brutus clarifies the resolution of the play. M.S.W.

84-1714. Erickson, Peter B. *"The Fault/My Father Made": The Anxious Pursuit of Heroic Fame in Shakespeare's HENRY V,* MLS, 10, 1, 1979-80, 10-25. Shakespeare takes a radical step in *HV* because the stereotype of the successful king is what the play probes. The established ideology of the successful king, achieving military victory, is shown sustaining a complex failure as far as the moral and psychological identity of Henry V is concerned. E.L.S.

84-1715. Fleissner, Robert F. *Non Sanz Droict: Law and 'Heraldry' in JULIUS CAESAR,* HSL, 9, 2/3, 1977, 196-212. Disregarding Ben Jonson's criticism and William Shakespeare's subsequent alteration, the phrase "*iusta causa*" should stand in *Julius Caesar.* Having legalistic and autobiographical significance, the term relates to the Shakespearean coat-of-arms. Otherwise textual authenticity calls into question the drama's focus: Julius Caesar or Brutus. L.D.G.

84-1716. Gershman, Judith. *Daniel Mesguich's SHAKESPEARE'S HAMLET,* DramR, 25, 2, 1981, 17-28. This modern, French interpretation attempts to change our usual ideas that the play is about revenge and a melancholy prince. Instead, it purports to be a play about the theatre itself. The text is not a translation of the play but a multi-leveled linguistic performance that takes into account both past and present interpretations. The effect is one of alienation and distancing in which the audience is made aware constantly it is attending a play. A.I.D.

84-1717. Grande, Maurizio,. *Carmelo Bene's OTHELLO,* DramR, 25, 2, 1981, 29-34. This Italian interpretation is more a musical presentation than a play; musical phrases from Mahler signal presentation of scenes. Scenes are re-arranged, actors speak lines belonging to others in the actual Shakespearean text and a psychological-sociological *Othello* finally emerges. [Trans. from Italian by George Kazakoff.] A.I.D.

84-1718. Horne, R.C. *The Date of Shakespeare's Sonnet 37,* N&Q, 30, 2, 1983, 130-1. Because the first four lines of this poem are autobiographical, referring to the death of Shakespeare's son Hamnet in Aug., 1596, the poem could not have been written before this event. The recipient of these verses presumably knew of Shakespeare's private life. J.S.P.

84-1719. Hotine, Margaret. *Treason in THE WINTER'S TALE,* N&Q, 30, 2, 1983, 127-30. A pamphlet of 1605 on the Gunpowder Plot may be a source for the belief in *W. T.* II. i. 39-45 that a spider steeped in a cup is harmful only if seen by the drinker. The pamphlet contains a number of allusions to spiders and webs. J.S.P.

84-1720. Hyman, Lawrence W. *[untitled],* PsyR, 70, 1, 1983, 132-5. (rev.-art., *Representing Shakespeare—New Psychoanalytic Essays,* edited by Murray M. Schwartz and Coppelia Kahn, Baltimore: Johns Hopkins Univ. Pr., 1980). The 13 essays use the theories derived from infant-caretaker reactions, rather than Freudian ones centered on the oedipal period. Instead of characters seen as determined by their drives, these are actively engaged in their own maturation and individuation processes. (E.g., Adelman says

Coriolanus's valor was a manliness prematurely assumed and therefore not integrated with his essential nature; Skura interprets the deus-ex-machina resolution of *Cym.* as Posthumus's (and every child's) equation of parents with deities.) The essays partially meet the need to do justice to Shakespeare's plenitude, but fail when they confuse dramatic characters with real people, and prescribe what they ought to have done. R.R.

84-1721. Jago, David M. *The Uniqueness of Troilus and Cressida,* SQ, 29, 1, 1978, 20-7. *Troilus* is unique among Shakespeare's plays because, unlike any of his other plays, it is directly opposed to the popular tradition. Personal and national honor so dominate the play that sexual emotion becomes degraded. Troilus is an inadequate and inconstant lover and Diomedes a brutal womanizer; the indiscriminate sexual drives of Achilles and Patroclus are both homosexual and heterosexual. In such a world Cressida can not even consider the institution of marriage. Also unlike all his other plays, in *Troilus* Shakespeare realistically but unsuccessfully develops a plot with "unconvincing possibilities" instead of, as in the late romances, "likely impossibilities." E.A.D.

84-1722. Janakiram, Alur. *Leone Ebreo and Shakespeare. Love and Reason in DIALOGHI D'AMORE and THE PHOENIX AND THE TURTLE,* ES, 61, 3, 1980, 224-35. Ebreo's work prefigures Shakespeare's poem in the concept of perfect love and its relation to reason. Both works define "uncommon" reason as synonymous with the higher intuitive reason and associate such reason with love. In Shakespeare's poem, as in Ebreo's *Dialoghi,* reason proclaims the miracle of love in metaphysical two-in-one coalescence. Shakespeare may not have borrowed directly from Ebreo despite his widespread influence, but the *Dialoghi* constitutes one of the intellectual contexts of *The Phoenix and the Turtle.* M.S.W.

84-1723. Knight, W. Nicholas. *Patrimony and Shakespeare's Daughters,* HSL, 9, 2/3, 1977, 175-86. Biographical, legal, and psychological investigation reveals that William Shakespeare's later plays manifest his own preoccupation with fathers and daughters. Pressured to provide a familial legacy, he wrestled with the problem: female innocence and equity versus threatening male justice. Finally, in life and art, he circumvented malevolent, sex-linked patrimony, establishing a benevolent authority figure. L.D.G.

84-1724. Laroque, François. *An Analogue and Possible Secondary Source to the Pound-of-Flesh Story in THE MERCHANT OF VENICE,* N&Q, 30, 2, 1983, 117-18. Ch. 32 of the German *History of. . . Dr. John Faustus* contains an episode reminiscent of this story. In it, Faustus cuts off his leg as pledge for a loan from a Jew. Later, recognizing that the leg will decay and perhaps infect his home, the Jew discards the leg and is forced to both cancel the debt and pay Faustus a sum equal to the debt when Faustus tries to redeem his pledge. The episode may be related to the theme of pre-Lenten carnival (Latin "carne vale," a farewell to flesh) and a time when anti-Semitic jokes were popular. J.S.P.

84-1725. Law, Alma H. *HAMLET at the Vakhtangov,* DramR, 21, 4, 1977, 100-10. The production, directed by Nikolai Akimov at the Vakhtangov Theatre, Moscow, May 19, 1932, departed from all previous interpretations. With emphasis on entertainment, the performance included vaudeville acts, farcical sword-play, feasts and striking pageantry. It was a visually exciting affair, lasting for four and one-half hours. Even physically Hamlet broke with tradition: he became a paunchy comic against a buxom Ophelia. The director severely cut some scenes, omitting gloomy passages, and transposed others, while adding lines from the works of Erasmus. So disturbed were the critics and the guardians of culture, the production was soon withdrawn from the stage. A.I.D.

84-1726. Lim, C.S. *An Ovidian Source for Othello's Success in Love (I.iii.128-67),* N&Q, 30, 2, 1983, 127. Shakespeare may be indebted here to the *Ars Amatoria* II.123-4, dealing with Ulysses, another wanderer. J.S.P.

84-1727. Linzer, Martin. *A MIDSUMMER NIGHT'S DREAM in East Germany,* DramR, 25, 2, 1981, 45-54. Two productions of *Dream* appeared in 1980 in East Germany; both were unusual reinterpretations intending to contemporize the play by relating it to present-day concerns. [Trans. from German by Brigitte Kueppers.] A.I.D.

84-1728. Margarida, Alice. *Two SHREWS: Productions by Lunt/Fontanne (1935) and H.K. Ayliff (1927),* DramR, 25, 2, 1981, 87-100. The Lunt/Fontanne production, modeled after the "commedia dell'arte", the circus, the carnival and vaudeville, was a fast-paced, active production. It was in extreme contrast to the Ayliff production, which gave a modern-dress verson of the taming of a high-society Park-Avenue socialite. To this production lines were added, modernizing the script. A.I.D.

84-1729. McLaughlin, John J. *The Dynamics of Power in KING LEAR: An Adlerian Interpretation,* SQ, 29, 1, 1978, 37-43. Alfred Adler's psychology illuminates *Lear.* Each character strives for personal superiority according to his life's plan or "life's lie," and each fails accordingly. Cordelia, as the youngest and the favorite child, reacts in a proud and pampered way to her father's initial demands. Lear is not in fact relinquishing power but is only changing its form. Goneril and Regan exemplify Adler's notion of the "masculine protest," a refusal to accept the powerlessness of the feminine role. Edmund displays a superiority complex, an exaggerated superiority to compensate for his feelings of inferiority. E.A.D.

84-1730. Orkin, Martin R. *A Proverb Allusion and a Proverbial Association in 1 HENRY IV,* N&Q, 30, 2, 1983, 120-1. In III.i.245-250, Shakespeare plays upon an association of two phrases, "Confit-maker's Wife" and "Sarcenet suretie," and the swearing of oaths. Hotspur is expressing mistrust of "effete oaths." His references a few lines later to tailors seem to involve allusion to proverbs stressing the dishonesty of these men; combined with a reference to teaching singing to birds, the passage shows Hotspur's feelings of dishonesty and stupidity toward the unwise relaxation of Glendower's court. J.S.P.

84-1731. Petry, Alice Hall. *Knowledge in THE TEMPEST,* MLS, 11, 1, 1980/81, 27-32. Of the many paralleled or contrasted situations in *Tempest,* one not ordinarily remarked is that of Miranda and Caliban. Parallels in both major and minor characters demonstrate Shakespeare's purpose in providing this parallelism, namely, that neither "book" knowledge nor "natural" knowledge is adequate for dealing with the complex world of human interrelationships. The conclusion of the play seems to point to the fact that Shakespeare either will not or cannot offer a viable form of knowledge which will enable human beings to function in the real world. E.L.S.

84-1732. Roberts, G.J. *Shakespeare and "Scratching,"* N&Q, 30, 2, 1983, 111-14. References to scratching another's face as a means of freeing one's self from a witch's powers occur obliquely in *Errors* V.i, *Antony* IV.xii, and *W.T.* IV.iv. J.S.P.

84-1733. Shaheen, Naseeb. *A WARNING FOR FAIR WOMEN and the UR-HAMLET,* N&Q, 30, 2, 1983, 126-7. Comedy's "'Vindicta, revenge, revenge,'' in the Induction to *A Warning* alludes to the *Ur-Hamlet,* not to Kyd's *Spanish Tragedy,* for three reasons: In Kyd's play, Hieronimo is referring to Romans 12:19, not calling for vengeance; he is still living, and Andrea's ghost, which does seek vengeance, does not call "Vindicta"; Lodge's words about the *Ur-Hamlet* show a cry for revenge that matches the one in *A Warning.* J.S.P.

84-1734. Shupe, Donald R. *The Wooing of Lady Anne: A Psychological Inquiry,* SQ, 29, 1, 1978, 28-36. Modern psychological theory helps show that Richard III's wooing of Lady Anne is psychologically plausible. As a Machiavellian personality Richard improvises well, takes risks, and stays emotionally detached. His array of poses confuses Anne in her emotionally charged state and aids him in manipulating her from repulsion to its near relative, attraction. E.A.D.

84-1735. Smidt, Kristian. *Shakespeare's Absent Characters,* ES, 61, 5, 1980, 387-407. The frequent "absent" characters in Shakespeare's plays suggest his methods of composition. He modified his casts to keep main characters in focus, and he wrote under the flow of inspiration. Consequently he often introduced characters who had no speaking parts, who appear briefly or not at all, who fail to appear when expected, who disappear without dramatic need, or who appear only late in the plays. These figures indicate that for Shakespeare secondary characters could be included as needed for the action and dismissed lightly. M.S.W.

84-1736. Smith, Robert A.H. *Three Notes on RICHARD II,* N&Q, 30, 2, 1983, 116-17. (1) The reference in III.ii.167-8 to brass could come from Greene's *Friar Bacon and Friar Bungay* or Marlowe's *Dr. Faustus;* (2) In V.i.2, Shakespeare is deriving thought and imagery from Marlowe's *Dido Queen of Carthage,* V.1.; (3) Richard's lament in V.v. about time as wasted and wasting draws upon a line in *The Troublesome Reign of King John,* p.133 (Furnivall-Munro ed., 1913). J.S.P.

84-1737. Thompson, J.B. *The Modification of Stereotypes in THE MERCHANT OF VENICE,* ESA, 26, 1, 1983, 1-11. Shakespeare takes great pains throughout the play to break down the stereotypes of Jews and Christians of the black-and-white, devil-and-angel kind that he expected to find among his contemporaries. Far from embodying Christian values, the Christian characters are shown to be materialistic, snobbish, and vindictive. Shylock's inhumanity, in other words, results directly from the Christians' denial of his humanity. W.R.

84-1738. Tobin, J.J.M. *Hamlet and "Salary",* N&Q, 30, 2, 1983, 125-6. Shakespeare borrowed this word from Nashe's *Christ's Tears over Jerusalem,* and editors are right in preferring the Folio reading "hire and salary" in *Ham.* III.iii.79 to the different readings of Q's 1 and 2. In Nashe, the word "salary" is linked with corruption by authorities; Claudius refers to the sale of justice. J.S.P.

84-1739. Werstine, Paul. *The Bodmer Copy of Shakespeare's MUCH ADO ABOUT NOTHING Q 1,* N&Q, 30, 2, 1983, 123-4. Examination of this copy of the First Quarto, the only copy not examined by Charlton Hinman for his facsimile edition, reveals "no hitherto unrecorded press variants" and clarifies punctuation in at least two places. J.S.P.

84-1740. Woodbridge, L.T. *Shakespeare's Use of Two Erasmian Colloquies,* N&Q, 30, 2, 1983, 122-3. Shakespeare drew upon *Adolescentis et scorti* for Iago's assertion that Venetian women let heaven see things they keep from their husbands (*Othello* III.iii.202-3) and Falstaff's defense of purse-snatching as being but his vocation—no sin (*1 H. IV,* II.11.105-6). From *Proci et puellae* he got the mild anti-Petrarchanism seen in *A.Y.L.* Both essays come from *A Modest Mean to Mariage,* translated by Nicholas Leigh in 1568 with this title. Parallels of diction suggest that Shakespeare read Leigh's rendering, not the Latin original. J.S.P.

84-1741. Zarrilli, Phillip. *Richard Schechner's RICHARD'S LEAR,* DramR, 25, 4, 1981, 92-7. The work, a spliced adaptation in which *Lear* and *Richard III* are both seen in juxtaposition, shows us Richard directing *Lear.* The production uses radio and TV techniques as well as those of the theatre; it is accompanied by contemporary popular music. Even costumes transcend time, for they are made up of parts from all periods. In the main, one watches a cut-down version of the Lear story but from the perspective of Richard and with intrusive modern views. A.I.D.

See also 84-1574, 84-2077.

William Tyndale

84-1742. Hammond, Gerald. *The Evolution of English Bible Narrative: A Study of Tyndale's Translation Methods in the Book of Genesis,* ES, 61, 2, 1980, 104-18. Though Tyndale's translation of the Hebrew connective *waw* is closer to Hebrew than the Vulgate or the Wyclif renderings, the fact does not prove that Tyndale translated directly from Hebrew. His connectives indicate the influence of either Luther or Pagninus or both as well as independent renderings. Cumulatively, comparison of Tyndale's phrasing with other translations and with Hebrew shows him choosing carefully between predecessors' renderings with thought of the original and awareness of the resources of his own vernacular. M.S.W.

John Webster

84-1743. Duer, Leslie. *The Landscape of Imagination in THE DUCHESS OF MALFI,* MLS, 10, 1, 1979/80, 3-9. Noticeable about Webster's play *The Duchess of Malfi* is the absence of realistic landscape. It is a very enclosed, claustrophobic play. The landscape on which the characters look is an inward one. In a play which urges that image and substance are indistinguishable, Delio's words (5.5.133-136), promising a better Amalfi, are the ultimate illusion. At the close of the play, in which appearance has been systematically divorced from substance and word from thing, the possibility of heroic action is mocked, though perhaps not its dignity. E.L.S.

Sir Thomas Wyatt

84-1744. Watson, Thomas Ramey. *St. Francis' "Brother Ass" and Wyatt's YE OLD MULE,* AN&Q, 19, 5/6, 1981, 71-2. In St. Bonaventure's biography, St. Francis calls his body and its appetites "brother ass;" in Wyatt's poem the mule may be an allusion to St. Francis and his treatment of his body and a further denigration of the physical. A.I.D.

Rennaissance Drama

84-1745. Engel, Wilson F., III. *Sculpture and the Art of Memory in Elizabethan and Jacobean Drama*, MLS, 10, 2, 1980, 3-9. The statue which comes to life to take part in the action was a stock device in Renaissance drama. The relation of statuary to the tradition of the art of memory, as described in Frances Yate's *The Art of Memory* and *Theatre of the World*, has not been adequately investigated. In Greene's *Friar Bacon and Friar Bungay*, Jonson's *Sejanus*, and Shakespeare's *Julius Caesar* and *The Winter's Tale*, the statue has a particularly important memorial function. E.L.S.

BRITAIN VII. RESTORATION AND ENLIGHTENMENT

Richard Baxter

84-1746. Haskin, Dayton. *Baxter's Quest for Origins: Novelty and Originality in the Autobiography*, ECent, 21, 2, 1980, 145-61. Baxter's autobiography is an example of an emerging concept of originality that does not derive from a search for first exemplars (the early Christians, for example, being the purest) or from a desire to be unique (tantamount to challenging God). The new begins to be valued for its own sake; the self begins to emerge, though almost against Baxter's will. He insists on the primacy of his interpretations of God's word at the same time that he insists he belongs to a legitimate tradition. Baxter never found satisfactory resolutions to these problems. K.D.H.

Aphra Behn

84-1747. Gardiner, Judith Kegan. *Aphra Behn: Sexuality and Self-Respect*, WS, 7, 1/2, 1980, 67-78. In her life and writings, which flouted her contemporaries' view of women and their belief that women writers tainted literature and caused Pope to parody her and Victorian critics to shun her, Behn foreshadowed Defoe's and Stowe's writings on slavery and Woolf's *A Room of One's Own*. Behn wrote from a sexually active woman's point of view, often reversing and hiding roles and identities in poetic ambiguity and affirming that sociableness and nobleness depend on the degree of emotional sensitivity and self-determined giving. While criticized for indecent behavior, criticism which she deemed irrelevant to her work, Behn deserves respect for maintaining the creative woman's ability to be both sexually giving and intellectually active and independent. C.M.J.

84-1748. Nichols, Olivia Murray. *[untitled]*, LiSk, 18, 1, 1978, [1-5]. The first English woman to earn her living by writing, Behn turned to writing — drama, poetry, then novels — in order to pay her debts. J.B.B.

I.H. Browne

84-1749. Dix, Robin. *I.H. Browne's ON DESIGN AND BEAUTY, AN EPISTLE, and C. Leslie's AN ESSAY ON DESIGN AND BEAUTY*, N&Q, 30, 1, 1983, 40-1. In revising and expanding Browne's 1734 poem in 1739, Leslie did Browne a disservice, deleting some good lines, inserting dull ones, and obscuring the structure. Historians of ideas might have paid Browne's peom more attention had it not been associated with Leslie's inferior version of it and, perhaps, confused with it. J.S.P.

Edmund Burke

84-1750. Preece, Rod. *Edmund Burke and His European Reception*, ECent, 21, 3, 1980, 255-73. Burke was widely read in Europe, but he was not influential because he was not understood. The views of the European conservatives who praised him were in fact incompatible with his, on the topics of legitimate authority, the conception of liberty, the place of religion in the state. The admiration for the *Reflections* is misplaced; it stems from a misunderstanding of terms like "liberty" and "obedience" when they are taken out of their controlling British context. K.D.H.

Henry Carey

84-1751. Gillispie, Norman. *Henry Carey and Geminiani*, N&Q, 30, 1, 1983, 58. In his *Poems on Several Occasions* (1729), Carey included an eight-line tribute to Francisco Geminiani, his teacher of the violin, who by the poem's title apparently was then at The Hague. He had been in London, however, as recently as 1726. J.S.P.

Thomas Chatterton

84-1752. Haywood, Ian. *Chatterton's Lady Tempest,* N&Q, 30, 1, 1983, 63-4. This person seems to be "the Lady Tempest in Francis Coventry's *Pompey the Little*" (1751). Chatterton's *The Happy Pair* and *Pompey* Ch. 5 show many similarities. J.S.P.

Charles Churchill

84-1753. Walton, James. *"Stone" in Churchill's THE TIMES (1764),* N&Q, 30, 1, 1983, 60-1. The sodomite referred to in line 476 is George Stone, Archbishop of Armagh and Primate of All Ireland, whose homosexual preferences are attested to by a number of contemporary written comments. J.S.P.

William Collins

84-1754. Steward, Mary Margaret. *William Collins and David Mallet's Will,* N&Q, 30, 1, 1983, 58-9. The evidence of handwriting and the fact, shown in public records, that all three witnesses to Mallet's will were tradesmen in Putney compel the conclusion that the William Collins who witnessed Mallet's will was not the poet. J.S.P.

Thomas Cooke

84-1755. Hume, Alisoun. *The 1734 PENELOPE: A Ghost,* N&Q, 30, 1, 1983, 39-40. *Penelope; or The Fair Disconsolate,* recorded in *The London Stage* for July 5,8, and 19, 1734, was not a new play but a revival of John Mottley and Cooke's *Penelope,* first performed in May 1728 and published anonymously that year. Neither Nicoll, Fiske, nor Schneider in their works on English drama recognizes that the 1728 and 1734 productions are of the same work. That of 1734 seems to have succeeded no better than that of 1728. J.S.P.

William Cowper

84-1756. King, James. *Some Additions and Corrections to NEW AND CORRECTED COWPER CORRESPONDENCE,* N&Q, 30, 1, 1983, 63. Since holograph fragments exist of two letters from Cowper to Mrs. Newton dated Feb. 28, 1782, one concludes that Cowper wrote her twice that day. In a letter to Samuel Rose of Aug. 8, 1789, Cowper wrote "Small," not "Swell." Southey follows Hayley in the mistaken reading "composition." J.S.P.

Daniel Defoe

84-1757. Backscheider, Paula R. *Defoe's Prodigal Sons,* SLImag, 15, 2, 1982, 3-18. By using variations on the parable of the prodigal son in both *Family Instructor* domestic conduct books, Defoe anticipates the major thematic and structural changes of 18th-century fiction. Youthful heroes, such as Robinson Crusoe, Tom Jones, and Roderick Random, return home after a necessary period of exploration during which they reconcile familial demands with personal desires. J.C.

84-1758. Blewett, David. *The Retirement Myth in ROBINSON CRUSOE: A Reconsideration,* SLImag, 15, 2, 1982, 37-50. Defoe attempts to destroy the retirement myth, an idealization of *contemptus mundi* found in Roman and British poetry, in Crusoe's conversation with the exiled Muscovite prince in *The Farther Adventures.* Crusoe argues against the prince's life of cloistered virtue. Here Defoe assumes a Puritan position: only through active struggle against worldly temptations can virtue be achieved. J.C.

84-1759. Butler, Mary E. *The Effect of the Narrator's Rhetorical Uncertainty on the Fiction of ROBINSON CRUSOE,* SNovel, 15, 2, 1983, 77-90. Defoe's fascination with his ability to create fiction is seen in Crusoe's self-correcting text. Defoe uses rhetorical structures of two types to persuade the reader of Crusoe's reality: structures showing Crusoe's concern over the clarity of his writing, and structures showing concern over the reader's ability to understand that writing. L.M.S.

84-1760. Erickson, Robert A. *Starting Over in ROBINSON CRUSOE,* SLImag, 15, 2, 1982, 51-73. The major theme of *Robinson Crusoe* is the title character's ability to begin anew, to re-create his fallen self by learning to read the island as an emblem of a maternal but ambivalent Nature. Expelled from a "mothership," Crusoe must fashion a new mother from a barren island. J.C.

84-1761. Novak, Maximillian E. *The Unmentionable and the Ineffable in Defoe's Fiction,* SLImag, 15, 2, 1982, 85-102. Defoe does not compromise either his moralistic stance or his realistic technique in his verbal renderings of the unmentionable (e.g., sexuality in *Roxana* and *Conjugal Lewdness)* and the ineffable (e.g., terror in *Robinson Crusoe;* the failure of language in *Moll Flanders, Roxana,* and *A Journal of the Plague Year).* To convey the unspeakable, he uses anecdotes, allusions, and suggestive sub-texts. Gesture and symbol usually approximate the ineffability of unusual psychological and emotional states. J.C.

84-1762. Rawlings, Philip John. *Defoe and Street Robberies: An Undiscovered Text,* N&Q, 30, 1, 1983, 23-6. Because an anonymous broadsheet titled *Proposals to Suppress Robberies all over England* uses the wording (including phrases and whole paragraphs) from Defoe's *Second Thoughts Are Best,* Defoe seems to have been its author. The broadsheet, in the British Library, may be dated late 1728. J.S.P.

84-1763. Richetti, John. *The Family, Sex, and Marriage in Defoe's MOLL FLANDERS and ROXANA,* SLImag, 15, 2, 1982, 19-35. Moll Flanders and Roxana shape their destinies by moving beyond the socially accepted institutionalized limits of sex, marriage, and the family. Both characters do not exhibit any true sexuality; rather they hold sex in contempt as the play of power-seeking men. Although Defoe makes his moral intentions explicit, the narratives appear to undermine the validity of those institutions which Defoe held dear. However, the conclusion of *Roxana* does affirm the virtues of marriage, even in the light of its many instabilities. J.C.

84-1764. Rogers, Pat. *Speaking Within Compass: The Ground Covered in Two Works by Defoe,* SLImag, 15, 2, 1982, 103-13. In *A Tour thro' Great Britain* and *Captain Singleton,* Defoe uses similar phrases concerning the word "compass" to describe distance, but for different purposes. In the former, distance is a reassuring measurement of the movement toward a known goal; in the latter, it is the measurement of the potential for survival. J.C.

84-1765. Schonhorn, Manuel. *Defoe, The Language of Politics, and the Past,* SLImag, 15, 2, 1982, 75-83. Like Hobbes, Defoe was hostile to the unquestioning acceptance of the past. His political tracts reveal the adamant belief that turning to tradition only perpetuates present foibles. Given Defoe's scorn of history, we should re-evaluate the concept of providential order in his fictions. J.C.

84-1766. Varney, Andrew. *Mandeville as a Defoe Source,* N&Q, 30, 1, 1983, 26-9. Robinson Crusoe's discourse upon the multiplicity of activities needed to produce a loaf of bread parallels Mandeville's account in the *Fable of the Bees* about the production of linen. Defoe's indebtedness here, however, is far less explicit that in *Captain Singleton,* where he takes "words and phrases" from Part 4, Ch. 8, of Robert Knox's *Historical Relation of the Island of Ceylon.* No one seems to have noted this. J.S.P.

See also 84-1777.

John Dryden

84-1767. Salvaggio, Ruth. *Dryden's Ambiguous Syntax,* ForumH, 16, 3, 1978, 7-11. Dryden exploits ambivalence inherent in closed couplets through ambiguous pronouns and syntax, as exemplified in *The Cock and the Fox* and *Absalom and Achitophel.* L.B.K.

Henry Fielding

84-1768. Donaldson, Ian. *TOM JONES, XVII.iii and LOVE FOR LOVE,* N&Q, 30, 1, 1983, 49-50. In asserting his right as a father to dictate whom Sophia shall marry, Squire Western resembles Congreve's Sir Sampson Legend in *Love for Love,* who claims a similar power over his son. J.S.P.

84-1769. Lenta, Margaret. *Comedy, Tragedy and Feminism: The Novels of Richardson and Fielding,* ESA, 26, 1, 1983, 13-25. Critics have recently praised Richardson's novels at the expense of Fielding's on the grounds that the former are feminist while Fielding's express views about women are humane but essentially conservative. Richardson's novels are important for the new sense of women's inner lives which they gave their readers, but today when the comic and tragic modes are equally acceptable for the novel and when both these forms are considered capable of expressing the interest in women that we call feminist, there seems no reason why we should feel compelled to approve of the work of one author and disapprove of that of the other, when both are equally, though differently, concerned with women. W.R.

84-1770. Maslin, Nigel. *Henry Fielding's Homes,* N&Q, 30, 1, 1983, 50-1. Biographers of Fielding fail to list two plaques on houses in London that Fielding occupied. One plaque, mounted in 1964, is at 24 Essex St.; the other, erected in 1976, is on Milburne House, Barnes Greene. Fielding occupied the Essex St. house 1739-1741, and the Barnes house, reportedly 1750-1752. A biographical detail needs correction: the burial date of Ursula Fielding, Henry's second sister, is Dec. 12, 1750, not Nov. 12, which Austin Dobson lists. The original record shows the correct date; Dobson consulted a copy of it. J.S.P.

84-1771. Wilner, Arlene. *History as Private Perspective: Fielding's JOURNAL OF A VOYAGE TO LISBON,* MLS, 10, 2, 1980, 26-36. The tension which pervades Fielding's *Journal of a Voyage to Lisbon* results from the interplay between public and private history. Fielding seems well aware of the merits of both the conscientious historian and the artful storyteller. Fielding's last work is a factual document composed with a public purpose in mind, but also a diary written from a private perspective. E.L.S.

Edward Gibbon

84-1772. Baker, Sheridan. *Evil, Primitivism, and Progress in Gibbon's DECLINE AND FALL,* MLS, 10, 1, 1979/80, 32-42. From the time of the Renaissance, two assumptions about the nature of evil emerged and existed side by side: the Primitivist and the Progressivist. Sometime in the 18th century the Progressivist view began to dominate and the Primitivist view to decline. This change took place around 1776, the year of Gibbon's *Decline and Fall.* Yet the ironies that minimize evil in the contrary pulls of Primitivism and Progressivism in the end persuade us of the valdity of both. E.L.S.

Oliver Goldsmith

84-1773. Bataille, Robert. *Hugh Kelly, Goldsmith, and THE COURT MISCELLANY OF 1765: Some Conjectures,* AN&Q, 19, 3/4, 1980, 38-40. Hugh Kelly, as editor of three periodicals, likely aided Goldsmith by re-printing a number of Goldsmith's essays in *The Court* before cessation of the journal in 1765. Goldsmith, we know, needed money, Kelly would have been overburdened with a heavy load of work, and the two men, at this time, were good friends. A.I.D.

84-1774. Box, Mark. *A Gloss on Goldsmith's Remark on Hume,* N&Q, 30, 1, 1983, 59-60. Goldmith's remark about Hume's preferring first place in being wrong to second place in being right, recorded in *Boswell's London Journal* for June 26, 1763, needs clarification. Goldsmith seems to have been referring to Young's *Conjectures on Original Composition,* which said that a second-rate original is preferable to a first-rate imitation. Hume "had abused the liberty of originality." J.S.P.

84-1775. Brown, Keith. *A Kind of Comradeship: Goldsmith and the Late Famous Baron Holberg,* ES, 61, 1, 1980, 37-46. Biographers have accepted the premise that Goldsmith's portrait of Holberg in *Polite Learning* reflected Goldsmith's having arrived in Leyden in time to hear stories about the recently dead Baron; however, strange connections existed between the two writers. Goldsmith may have identified himself generally with Holberg, yet facts indicate his acquaintance with an account in *La Nouvelle Bibliothèque Germanique* and another account by Paul Henri Mallet. Further, Goldsmith's career and attitudes parallel much of Holberg's. The number of coincidences suggest Goldsmith's finding a hero in Holberg. M.S.W.

84-1776. Harp, Richard L. *New Perspectives for Goldsmith's Biography,* ECent, 21, 2, 1980. 162-75. Before a satisfactory biography of Goldsmith can be written, Romantic tendencies to interpret a life in terms of a work must be rejected, and Goldsmith's character and talent must be assessed in terms of the esteem in which his contemporaries held him. Only then will it be possible to appreciate what should be relevant to our own time: Goldsmith's dogged pursuit of his ideals in the face of personal insecurity and tension. K.D.H.

Barnham Goode

84-1777. Ryder, Michael. *Defoe, Goode and Wood's Halfpence,* N&Q, 30, 1, 1983, 22-3. Since Goode's career as a writer for the English government accords with his claim to have written the tract *Some further account of the original disputes in Ireland about ... halfpence ....* (1724), there is no good reason for denying him the authorship of this defense of Wood and the ministry. On the evidence of style, the work has been attributed to Defoe. J.S.P.

Thomas Gray

84-1778. Redford, Bruce B. *Thomas Gray's Parody of Addison's Ballad Criticism,* N&Q, 30, 1, 1983, 42-3. Gray's letter of Jan. 15, 1738, to Horace Walpole, is a clever parody of Addison's ballad criticism in *Spectator,* Nos. 70, 74, and 85. Letter 17 in the Toynbee and Whibley edition of Gray's letters, a burlesque of Addison's *Travels,* pairs well with the ballad parody, letter 46. J.S.P.

William Hogarth

84-1779. Cowley, Robert L.S. *Hogarth's Titles in His Progresses and Other Picture Stories,* N&Q, 30, 1, 1983, 46-8. Hogarth's "preferred titles" for his *Harlot's Progress, Rake's Progress, Four Parts of the Natural Day,* and *Marriage-a-la-Mode* can be found in his Proposals for the sale of the paintings of these. "Simple, precise, and carefully chosen," like his titles generally, those of the series possess a deeper irony in that the events depicted therein represent the antithesis of advancement. [The titles are reproduced.] J.S.P.

Richard Hurd

84-1780. Marshall, Donald G. *The History of Eighteenth-Century Criticism and Modern Hermeneutical Philosophy: The Case of Richard Hurd,* ECent, 21, 3, 1980, 198-211. In *Letters of Chivalry and Romance,* Hurd began to conceive that it was possible to derive meaning from a work (here, the *Faerie Queene)* by considering the aesthetic possibilities offered by the allegorical manipulation of an historical institution no longer in effect and therefore open to symbolic interpretation. That is, although feudalism was no longer vital in the Elizabethan age, its trappings allowed Spenser to legitimize the queen by making an imaginative identification between native tradition and Elizabeth's policies. Hurd's perception is also developed in his legal and theological work. K.D.H.

Samuel Johnson

84-1781. Bonnell, Thomas F. *Charles XII in ADVENTURER No. 99: Johnson and Voltaire,* N&Q, 30, 1, 1983, 53. In describing the achievements of Charles XII of Sweden, Johnson drew upon Voltaire's *History of Charles XII* to illustrate that we judge actions by their success or failure. J.S.P.

84-1782. Damrosch, Leopold, Jr. *Samuel Johnson and Reader-Response Criticism,* ECent, 21, 2, 1980, 91-108. Despite the sophistications of current reader-response criticism, Johnson's old-fashioned didactic-mimetic criticism is not yet invalid. In appealing to the experience of the common reader, in evoking what readers really feel, he bridges a gap between words and reality which modern criticism seems to emphasize instead. K.D.H.

84-1783. Edwards, Christopher. *An Echo of Pope in Johnson,* N&Q, 30, 1, 1983, 52-3. The opening lines of Johnson's *Prologue Spoken by Mr. Garrick* (1747) echo (probably unconsciously) the corresponding lines of Pope's *Prologue* to Thomson's *Sophonisba* (1730). J.S.P.

84-1784. Forster, Harold. *Another Johnson Subscription,* N&Q, 30, 1, 1983, 54-5. To the list of works that Johnson is known to have subscribed for may be added *Poems on Various Occasions,* by Rev. Samuel Rogers (Bath, 1782), 2 vols. Rogers in 1764 published a one-volume *Poems on Several Occasions* and planned a second volume that never appeared. Perhaps Johnson's subscription of 1782 may originally have been intended for the second volume of the 1764 book. Johnson's connection with Rogers (if any) is unclear. J.S.P.

84-1785. Hardy, John. *An Echo of Addison on Lee in Johnson on Thomson,* N&Q, 30, 1, 1983, 53-4. In both his *Life of Thomson* and Boswell's life of him, Johnson comments that Thomson's language sometimes obscures his thought. In *Spectator 39,* Addison said the same about Nathaniel Lee. J.S.P.

84-1786. McGlynn, Paul D. *Samuel Johnson and the Illusions of Popular Culture,* MLS, 10, 3, 1980, 29-35. Johnson would be a proper patron saint for students of popular culture, for he knew the value of close study of human activities on whatever level for an understanding of man and his potential. Johnson's life and works bristle with contemporaneity, and he was intensely aware of and interested in what today we would call popular culture. E.L.S.

84-1787. Nath, Prem. *Johnson's LONDON: An Unrecorded Criticism by Mrs. Piozzi,* AN&Q, 19, 2, 1980, 20-1. Mrs. Piozzi commented on Johnson's satire on the French in his poem; her remarks have heretofore been unnoticed in Johnson criticism. A.I.D.

84-1788. Sherbo, Arthur. *Samuel Johnson's "Falling Houses",* N&Q, 30, 1, 1983, 51-2. The truth of Johnson's line "Here falling Houses thunder on your Head" *(London,* line 17) receives corroboration from the *Gentleman's Magazine,* which between 1754 and 1797 recorded 14 such disasters that killed a total of 52 people. J.S.P.

Nathaniel Lee

84-1789. Hughes, Derek. *Lee's LUCIUS JUNIUS BRUTUS and Seneca's HERCULES FURENS,* AN&Q, 19, 7/8, 1981, 102-4. A speech, overlooked, foreshadows Brutus's madness; it may be based on Seneca. The play is more than a treatment of political partisanship; it is more complex than that neat labeling would allow. A.I.D.

Charles Leslie

See 84-1749.

Matthew Gregory Lewis

84-1790. Knowlton, Edgar C., Jr. *Lewis's THE MONK and TIRANT LO BLANC,* N&Q, 30, 1, 1983, 64-5. Sensuous passages in Lewis's novel suggest an acquaintance with this Catalan work, which had been translated into three foreign languages in Lewis's time. He refers to it twice by name. J.S.P.

Robert Lowth

84-1791. Sen, Sailendra Kumar. *The First Imagery Critic, Robert Lowth,* N&Q, 30, 1, 1983, 55-8. Lowth's Lectures on the *Sacred Poetry of the Hebrews,* 1753, anticipates "the imaginative use of the historical method...in the study of English literature" later in his century. Six of his 34 lectures concerned imagery. J.S.P.

Conyers Middleton

84-1792. Clarke, M.L. *Conyers Middleton's Alleged Plagiarism,* N&Q, 30, 1, 1983, 44-6. Comparison of Middleton's *Life of Cicero* (1741) and his *Letter from Rome* (1729) with the sources from which they were allegedly plagiarized reveals the charge of plagiarism to be unfounded. He can be faulted, however, for saying in his preface that no one else has collected "the relevant passages of Cicero." William Bellenden had done so, and Middleton knew it. J.S.P.

John Mottley

See 84-1755.

Margaret Cavendish, Duchess of Newscastle

84-1793. Paloma, Dolores. *Margaret Cavendish: Defining the Female Self,* WS, 7, 1/2, 1980, 55-66. Not accepting socially-imposed differences between men's and women's worlds, Cavendish borrowed from both spheres to write about what she sought in self-achievement. Rejecting socially-induced feminine passivity and subordinative marriage and favoring both sexes having socially useful professions, Cavendish used only non-derogatory feminine abstractions and images, questioned the inherent "masculinity" of certain behavior, aimed not for imitations of but equality with men, and showed women learning, fighting wars, being professionals, and rejecting heterosexual relationships. Cavendish, living eccentrically and writing works of fantasy, defended behavior that overstepped societal boundaries to "express a strong sense of self as a unique being". (Portrait). C.M.J.

William Perry

84-1794. Osselton, N.E. *The Second Edition of William Perry's ROYAL STANDARD ENGLISH DICTIONARY,* N&Q, 30, 1, 1983, 64. Discovery of a complete copy of the second edition establishes its date as 1778; the work was extensively revised from the first edition. The copy of this work at the Univ. of Toronto lacking a title page may be of the third edition. J.S.P.

Alexander Pope

84-1795. Grenander, M.E. *Pope, Virgil, and Belinda's Star-Spangled Lock,* MLS, 10, 1, 1979/80, 26-31. Through his allusion to the stellification passage in Virgil's *Aeneid,* Pope invites the reader to do for him what he has done for Virgil. Pope's heroine in *The Rape of the Lock,* like Dido in Virgil, is one of the heavenly race because a great poet has made her so. E.L.S.

84-1796. McHenry, Robert. *Pope and Spenser,* N&Q, 30, 1, 1983, 33-4. While lines I.11-12 in the expanded *Rape of the Lock* suggest lines 15-16 in *Muiopotmos* and *Aeneid* I.ii, the debt to Spenser is considerably enhanced if we use the comparable couplet of the 1712 *Rape. Muiopotmos* deserves greater scrutiny by Pope scholars. J.S.P.

84-1797. Means, James A. *Pope and Rochester,* N&Q, 30, 1, 1983, 34. Lines 319-22 of Pope's *Arbuthnot* seem to derive from a poetic passage on Rochester by Sir Carr Scroope. Both use the image of a toad spitting venom. J.S.P.

84-1798. Nichol, Donald W. *A Misplaced Plate in Warburton's POPE IV,* N&Q, 30, 1, 1983, 34-5. In moving Plate 17 from its original location in Vol. IV "of the 1751 large octavo edition" of Pope, Warburton did Pope a disservice in that it now became a barrier "between the Latin and English texts" of Pope's imitation and Horace's *Satire* II.i, printed in parallel columns. Its original position facing p. 99 was better. Some copies of this edition have it there. J.S.P.

84-1799. Rogers, Pat. *Allusions in Pope's Correspondence,* N&Q, 30, 1, 1983, 36-8. [A list is supplied of Biblical and classical allusions not mentioned in Sherburn's edition of Pope's letters (Harvard Univ. Pr., 1956).] J.S.P.

84-1800. Knuth, Deborah, J. *Pope, Handel, and the DUNCIAD,* MLS, 10, 3, 1980, 22-8. Pope's acquaintance with Handel's music suggests that his praise of Handel was his own and was strongly felt. Handel's absence from the *Dunciad* (Dulness having driven him to the Hibernian shore) is necessary for the total eclipse of the arts and learning which is the subject of Book IV. E.L.S.

See also 84-1828.

Matthew Prior

84-1801. Alsop, J.D. *An Official Letter of Matthew Prior Relating to America,* AN&Q, 19, 5/6, 1981, 74. Of the few extant Prior letters, one can be found in the mss of Charles Spencer, third Earl of Sunderland. It gains importance because of the paucity of Prior letters. A.I.D.

Samuel Richardson

84-1802. Day, Robert Adam. *Speech Acts, Orality, and the Epistolary Novel,* ECent, 21, 3, 1980, 187-97. Epistolary novels before *Clarissa* either retained too much of the oral mode that they imitated, which prevented them from developing a subtlety and realism unavailable to the oral mode, or they discarded too much of that mode, achieving immediacy at the expense of a sustained rhetoric. Richardson fell into the latter difficulty with *Pamela,* producing essentially a monologue rich with clutter but devoid of sustained interest; in *Clarissa* he retained rhetorical (oral) conventions — adversary situations, passionate defenses, arguments, invectives, accusations, praise and blame — to take advantage of the vitality available in the older mode. K.D.H.

84-1803. Rabb, Melinda Alliker. *Underplotting, Overplotting, and Cor-respondence in CLARISSA,* MLS, 11, 3, 1981, 61-71. In this novel the disproportion between the short simple plot and the thousands of pages employed to present it points up the fact that the action of *Clarissa* is underplotted. The novel ironically includes a character whose main activity is *plotting* — the double meaning of the word being obvious. The length of the novel is due to intricate wordplay. In particular, the word *heart* appears constantly, and the central preoccupation of the novel is correspondence. Lovelace gives a special etymology to the word *correspondence,* referring to his letter-writing as *Cor-respondence* — written from the heart. Cor-respondence, underplotting, and overplotting in Clarissa stress words over deeds. E.L.S.

84-1804. Sabor, Peter. *What Did Pamela Look Like?,* N&Q, 30, 1, 1983, 48-9. Richardson's description of his first heroine in the fourth and last volume of the first edition shows her to have had auburn hair, a broad forehead, black eyes, a slender neck, a narrow waist, and a serious expression. Because the Everyman *Pamela* deletes large portions of the text (including this description), following a corrupt 19th-century text, many are unaware that Richardson described his heroine at some length. J.S.P.

See also 84-1769.

Samuel Rogers

84-1805. McClary, Ben Harris. *An Exchange of Verse Epistles: Richard Sharp and Samuel Rogers,* N&Q, 30, 3, 1983, 212-13. Roger's *An Epistle to a Friend* (1798) seems to have been a reply to a poem by Sharp written in 1792 but not published until 1829, in *Epistles in Verse,* as *Epistle to an Eminent Poet.* Both men discuss the role of the poet in society. J.S.P.

Tobias Smollett

84-1806. Cordasco, Francesco. *Laughlin Macleane's EXPEDIENCY OF INNOCULATION (1756): A Checklist of Deposit Locations,* AN&Q, 19, 5/6, 1981, 74. The pamphlet is found in the Boston Medical Library and numerous other repositories. Macleane was Smollett's creditor. A.I.D.

Joseph Spence

84-1807. Herzbrun, Philip. *Joseph Beaumont's PSYCHE and Joseph Spence as "Sir Harry Beaumont",* N&Q, 30, 1, 1983, 43-4. Spence's commonplace book, now in the Univ. of Illinois Library, shows that Spence adopted the pseudonym "Sir Harry Beaumont" for some of his writings from Joseph Beaumont, whose *Psyche* he admired in his earlier years. Although a second edition of this work was available in 1720 when he began his commonplace book, Spence used the first edition of it only. J.S.P.

Laurence Sterne

84-1808. Donaldson, Ian. *Weavers, Gardeners, Gladiators, and the Lame: TRISTRAM SHANDY VIII.5,* N&Q, 30, 1, 1983, 61-3. Instances exist in the writings of Aristotle, Juvenal, Erasmus, Boccaccio, and Montaigne to support the belief that these four classes of men were especially attractive to women for their supposed superior sexuality. Thus the Widow Wadman's attraction to Uncle Toby, lamed by a thigh wound. J.S.P.

84-1809. Enlers, Leigh A. *Mrs. Shandy's "Lint and Basilicon": The Importance of Women in TRISTRAM SHANDY,* SARev, 46, 1, 1981, 61-75. Sterne satirizes the Shandy males' delusions of superiority and failure to recognize the need for harmony between the sexes. Walter's misrepresentation of the Trismegistus myth and his callousness toward his wife, whose restorative powers he fails to recognize, exemplify this failure. Their alienation from women frustrates and sterilizes even Toby and Tristram. The impotence throughout Shandy Hall results because males pervert the Fifth Commandment into a justification for patriarchy. Although Walter and Toby are lost, Tristram, with the help of Jenny and Maria, seems close to ending his alienation and establishing harmony. E.P.D.

Jonathan Swift

84-1810. Aden, John M. *Swift, Horace, and the Libels on Delany,* N&Q, 30, 1, 1983, 31-2. In at least five other passages than the one cited by Harold Williams in his edition of Swift's poems (Oxford Univ. Pr.), Swift drew upon Horace for *To Doctor D-L---y.* His epigraph may derive from Juvenal. J.S.P.

84-1811. Billingsley, Dale B. *Gulliver, Mandeville and Capital Crime,* N&Q, 30, 1, 1983, 32-3. The Lilliputian law providing capital punishment for urinating within the palace can be paralleled by an actual law reported in Mandeville's *Travels* from "the Court of the Great Khan." J.S.P.

84-1812. Bryant, Donald C. *Persuasive Uses of Imaginative Literature in Certain Satires of Jonathan Swift,* SSCJ, 46, 2, 1981, 175-83. *The Sentiments of a Church of England Man,* (1708) and the *Drapier's Letters* (1724-25) reveal Swift's persuasive satiric defense of his church and country. L.B.K.

84-1813. Frese, Jerry. *Swift's Houyhnhnms and Utopian Law,* HSL, 9, 2/3, 1977, 187-95. Although generally Utopian law resembles more the enunciation of inevitability than jurisprudential law, Swift, especially in the land of the Houyhnhnms, demonstrates the ideal relationship between man and law. Falsely dichotomizing human nature into rational and animalistic, he ignores man's value-creating capacity. Thus by omission he reinforces the necessity of jurisprudence to mediate between facets of man's nature. L.D.G.

84-1814. Jones, Clyve. *Swift's Dismal Defended,* N&Q, 30, 1, 1983, 30-1. The argument of J.A. Downie in *N&Q,* n.s. 25.1, 43 (Feb. 1978) [see *AES,* 23, (1979), item 97] attacking the eloquence of Daniel Finch, second Earl of Nottingham, involves a misunderstanding. Godolphin's reference to "gibberish language" alluded to a diplomatic cypher in an intercepted letter of 1703 from France to Scotland about a "Scotch plot." This led to a political crisis and, in 1704, to Nottingham's resignation as Secretary of State. Ten years later, Nottingham won respect for his oratorical effectiveness, as a letter from a contemporary shows. J.S.P.

84-1815. Shimada, Takau. *Xamoschi Where Gulliver Landed,* N&Q, 30, 1, 1983, 33. The province of Shimosa, northeast of Tokyo, is Swift's Xamoschi; read the three syllables of "Shimosa" in reverse order to get the real-life name. Swift calls it a town. J.S.P.

84-1816. Takase, Fumiko. *The Houyhnhnms and the Eighteenth-Century Goût Chinois,* ES, 61, 5, 1980, 408-17. The 18th-century *goût chinois* and particularly worship of Confucius lies behind Swift's rational horses. Sir William Temple probably introduced Swift to things Chinese. Confucian elements appear in *Tale of a Tub* and the first three books of *Gulliver's Travels;* the Houyhnhnms clearly reflect Confuscian ideas of politics, and ethics, and natural reason. Though Swift remained an Anglican Churchman, the fourth voyage shows the influence of Chinese thought "not yet enlightened by Christianity." M.S.W.

Lewis Theobald

84-1817. Evans, James E., and Ralph B. Lake. *Publication of the CENSOR,* N&Q, 30, 1, 1983, 38. This journal, which Theobald edited, appeared thrice weekly Apr. 15 - June 17, 1715, and Jan. 1 - June 1, 1717, for a total of 90 issues. Bonamy Dobrée's *English Literature in the Early Eighteenth Century 1700-1740* (Oxford Univ. Pr., 1959), which calls it "papers contributed to *Mist's Weekly Journal,* 1717" seems to have picked up an error in *N&Q* for 1886. *Mist's Journal* began publication in mid-Dec., 1716. J.S.P.

Joshua Toulmin

84-1818. Brouwer, Walter de. *Joshua Toulmin in THE ANALYTICAL REVIEW,* N&Q, 30, 3, 1983, 209-12. The style and content of reviews signed A.N. in this journal resemble those similarly signed in the *Theological Repository* so strongly that we may say Toulmin wrote both; his signature has religious significance in being an abbreviation of "Ama Nesciri." Because Toulmin was a Baptist minister at Taunton, he also used the signature B.M.T. for reviews on religious topics. His writings show him more concerned with religious controversy than with humane letters. J.S.P.

Richard West

84-1819. Weinbrot, Howard D. *Another "New" Poem by Richard West,* N&Q, 30, 1, 1983, 42. Thomas Gray, whose Commonplace Book contains a version of *An Epistle in Verse to a Friend* (1739), [Foxon E384], attributes it to West. J.S.P.

Anne Finch, Countess of Winchilsea

84-1820. Hampsten, Elizabeth. *Poems by Ann Finch [with Explanatory Introductory Essay],* WS, 7, 1/2, 1980, 5-19. Finch's writings (including some poems, recently discovered, at Wellesley College Library) have been plagued by sporadic publication and notice. Only a few poems appeared in print before 1713, when some lyrics, fables and a play were collected in her lifetime's only major publication; then there was nothing until *The Poems of Anne Finch, Countess of Winchilsea* (Univ. of Chicago Pr., 1903) including published and unpublished works, ed. by Myra Reynolds. Recent publications include *Selected Poems of Anne Finch, Countess of Winchilsea* (Ungar, 1979), ed. by Katherine M. Rogers; and five poems here reprinted (from the Wellesley collection, that includes 57 poems). Written in clear handwriting, with corrections in Finch's hand, the Wellesley poems are about devotion, politics and personal relationships. --(Portrait). C.M.J.

William Wycherley

84-1821. Thompson, James. *Providence and Verbal Irony in THE COUNTRY WIFE,* SARev, 47, 4, 1982, 37-42. Verbal irony in *The Country Wife* demonstrates Providence revealing itself in the words of men. Wycherley's fools betray shortcomings through uncontrolled language; these characters damn themselves with their repetition of ideal words and phrases. Because they control neither their language nor their fate, Wycherley's characters attach enormous power to words, unwittingly demonstrating Providential order in irony. E.P.D.

Edward Young

84-1822. Forster, Harold. *Edward Young and "Miss July",* N&Q, 30, 1, 1983, 29-30. Family history suggests that the young woman nicknamed "July" in two of Young's letters was actually Isabella Battell, the younger sister of Mrs. Letitia Ward. By showing Young's affection for his daughter Caroline and her companion "July," these letters refute the generally received impression of him as one who did not care for young people. J.S.P.

Restoration and Enlightenment British Fiction

84-1823. Gelley, Alexander. *Character and Person: On the Presentation of Self in Some Eighteenth-Century Novels,* ECent, 21, 2, 1980, 109-27. Although according to the structuralists, autonomous characters are an illusion, such characters are part of the strategy of the text in an 18th-century novel. Richardson used the new phase of reader involvement to structure an identification between reader and characters. Rousseau and Goethe developed the sympathy between reader and characters. Public and private modes interplay in the novel, but characters do not develop into autonomous selves. The tension between the desire to present a unique identity and the usefulness of playing a character against the highly structured society that helped define him is very real for the novelists of the 18th century. K.D.H.

Restoration and Enlightenment British Poetry

84-1824. Hampsten, Elizabeth. *Petticoat Authors: 1660-1720,* WS, 7, 1/2, 1980, 21-38. What did and why could women write, and for what reasons, between 1660 and 1720, when literary and social history favored woman as muse, poetic personification or subject, when poetry was a masculine domain and female denoted derogatoriness? Deploring their lack of education and usefulness, the women poets living during two queens' reigns, a revolution, widening prosperity and literacy, wrote about their small sphere of experience and observation, protested against or avenged their lots by creating individual styles, writing invectives, parodying familiar forms, and changing grammar to universalize or overturn men's and women's experiences. Despite criticism, women poets then wrote to preserve their sanity and intelligence, bringing to view a heretofore unacknowledged, illuminating perception of the human condition. C.M.J.

Restoration and Enlightenment British General

84-1825. Black, Jeremy. *Diplomats as Book Procurers in the Age of Walpole,* N&Q, 30, 1, 1983, 38-9. During this age, diplomats serving abroad were often asked to obtain books — by George II, for example. George's reputation as boorish and unread may well need revision. J.S.P.

84-1826. Carels, Peter E. *Eulenspiegel and Company Visit the 18th Century,* MLS, 10, 3, 1980, 3-11. Adaptations of the Eulenspiegel material in the 18th century utilize certain aspects of this fiction to expose contemporary social ills. The various authors, some preferring anonymity, were speaking out against specific social problems, and often it is through the character of Til Eulenspiegel that the authors choose to vent their concerns and indignation. E.L.S.

84-1827. Kropf, C.R. *Unity and the Study of Eighteenth Century Literature,* ECent, 21, 1, 1980, 25-40. Organic and structural unity, felt now to be essential requirements of a literary work, were not regarded that way in the 18th century. Design rather than unity was the overriding consideration. Digressions, rejected by unity theories, were valued for the variety and refreshment they provided the reader's mind. It is futile to impose a standard on 18th-century authors which they not only disgregarded but which under certain circumstances they counted a blemish. K.D.H.

84-1828. Welch, Barbara A. *Curiosities and Reflections: British Travelers on the Continent in the 18th Century,* MLS, 10, 2, 1980, 10-25. Pope's portrait in the *Dunciad* (IV, 311-324) of the English traveler on the Continent has served as the most famous image of the type. For the most part, however, the young tourist is seen at second hand and from a distance. The values which the traveler holds are essentially those of the *Dunciad,* though a broadened tolerance marks the accounts of travelers in the later years of the century. Travel accounts afford an excellent index of the catholicity of 18th-century interests. E.L.S.

BRITISH VIII. ROMANTIC

Jane Austen

84-1829. Boles, Carolyn G. *Jane Austen and the Reader: Rhetorical Techniques in NORTHANGER ABBEY, PRIDE AND PREJUDICE, and EMMA,* ESRS, 30, 1, 1981, 5-54. Austen involves her reader in her fictional worlds. Value terms and verbal irony require the reader to evaluate the behavior of realistic characters, while shifting narrative perspectives test and refine his judgments. The process unites audience and narrator in a community of shared values. J.Y.L.

84-1830. Gibbon, Frank. *Jane Austen and a Bleached Stain: The Case of Lady Bolton,* N&Q, 30, 3, 1983, 217. Austen's reference in *Emma* (R.W. Chapman, ed., 481-2) to Harriet's wedding and heredity to her having a "stain of illegitimacy unbleached by nobility or wealth," may involve an allusion to Jean Powlett, who, though illegitimate, upon marriage became Lady Bolton. (Reference in Austen's letters to Bolton tend to be disapprobatory). The reference suggests, by its implications of "inequalities in an imperfect society," a wider social vision than some have given her. J.S.P.

84-1831. Leavis, L.R., and J.M. Blom. *A Return to Jane Austen's Novels,* ES, 62, 4, 1981, 313-23. Austen's wit and robust realism elude current psychological critics. Bernard J. Paris's *Character and Conflict in Jane Austen's Novels* (1979) blurs the distinction between the writer and her characters and assumes her failure to understand her own creations. Susan Morgan's *In the Meantime: Character and Perception in Jane Austen's Fiction* (1980) treats her as a 20th-century mind engaged in psychological case-studies. Neither critic understands the moral and social values of Austen and her society. M.S.W.

84-1832. Loveridge, Mark. *Francis Hutcheson and Mr. Weston's Conundrum in EMMA,* N&Q, 30, 3, 1983, 214-16. Weston's playful conundrum (that the two letters M and A [Emma] represent perfection) derives from Hutcheson's *Enquiry into the Original of our Ideas of Beauty and Virtue* (1725), for whom M = "Moment of Good" and A = "Ability or Agent." If we regard the title of Austen's novel as representing both a person and Hutcheson's equation of M over A, the title suggests "the abstract moral qualities that the novel will dramatize." J.S.P.

84-1833. Moler, Kenneth L. *The Balm of Sisterly Consolation: PRIDE AND PREJUDICE and SIR CHARLES GRANDISON,* N&Q, 30, 3, 1983, 216-17. Mary Bennet's words about the lesson to be learned from Lydia's injudicious elopement (Oxford edition, 1970, 255) echo those of Harriet Byron to Emily Jervois in *Grandison* (Grosscup & Sterling edition of Richardson, xix.101, 1901). J.S.P.

84-1834. Moler, Kenneth L. *The "Olive Branch" Metaphor in PRIDE AND PREJUDICE,* N&Q, 30, 3, 1983, 214. Mr. Collins's use of this figure (Oxford edition of Austen, ii.63, 1933) echoes Harriet Byron's language to Lady Clementina in *Sir Charles Grandison* (Grosscup & Sterling edition of Richardson, xv.197, 1901). The Austen family knew *Grandison* thoroughly. As she does elsewhere, Austen is here emphasizing a character's deficiencies through his borrowed language. J.S.P.

Morris Birkbeck

84-1835. Hurt, James. *Reality and the Picture of Imagination: The Literature of the English Prairie,* GLRev, 7, 2, 1981, 1-24. Birkbeck's rationalistic *Notes on a Journey in America* (1818) and George Flower's romantic *History of the English Settlement in Edwards County, Illinois* (1822), both representative of early 19th-century thought, engendered a "rich literature" articulating the social theories, aspirations, fears, and hardships of a generation of midwestern settlers. M.D.J.

William Blake

84-1836. Gillespie, Diane Filby. *A Key to Blake's JOB: Design XX,* CLQ, 19, 2, 1983, 59-68. Consideration of the *Job* illustrations shows how the activity of the physical eye equates with that of the inner eye, the Imagination, and helps avoid reduction of Blake's designs. (Illus.). L.M.S.

84-1837. Hilton, Nelson. *Blake in the Chains of Being,* ECent, 21, 3, 1980, 212-35. Blake's attack on chains includes some of the most powerful ideas of his time: the great chain of being, chains of reasoning, chains of language, John Locke, univocal single language signs, the laws and mysteries of religion, astronomical bodies in chains of gravity, the slave trade, chains of jealousy that demand conformity to their requirements. Unchaining is relative; in Blake it begins with an ability to give words plurality of meaning. A chain of events is inexorable only if we say it is. We can be released. K.D.H.

84-1838. Larrisy, Edward. *Blake's AMERICA: An Early Version?,* N&Q, 30, 3, 1983, 217-19. A.W.J. Lincoln argues that because in copy *a* of *Europe* in the B.M. proof copy, Enitharmon's dream is missing, it (or at least the part about Albion's Angel) was not part of Blake's original plan for the work. (See *N&Q,* 25, 3, [1978], 213 [*AES,* 23, 3 (1980), item 1439]). Actually, the opposite may be true: Blake may have added older material. This part of the dream originally went with *America,* which later was joined with *Europe.* One can produce "a consecutive narrative" by reading parts of these two works. J.S.P.

George Gordon, Lord Byron

84-1839. [Chapman, Mary Lewis]. *[untitled],* LiSk, 19, 3, 1979, [1-2]. Major Byron posed as Lord Byron's son and forged a large number of letters from both Byron and Shelley. J.B.B.

84-1840. Tippett, Brian. *Don Juan's Shipwreck: A New Source,* N&Q, 30, 3, 1983, 225-6. Specific and general resemblances between Byron's *Don Juan* and Louis-François Jauffret's *The Travels of Rolando* (trans. from the French, 1804) suggest that his book was a source for that section of Byron's poem (Canto II) dealing with the shipwreck and subsequent events in the lifeboat. The translator [identified only by the initials L.A.] commends Jauffret's moral purpose, thereby perhaps giving Byron the idea for the mock-serious tone that informs his poem. J.S.P.

Samuel Taylor Coleridge

84-1841. Delson, Abe. *The Function of Geraldine in CHRISTABEL: A Critical Perspective and Interpretation,* ES, 61, 2, 1980, 130-41. Geraldine, characterized by her protean quality, serves as a vehicle for Christabel's experiencing relationships otherwise denied her. Critical arguments over the overtones of Lesbianism, vampirism, lamianism, revelation of Coleridge's psychological projections, Gothicism, and mysticism overlook the point that Geraldine lacks specific identity, either as male or female. Geraldine's role allows Christabel to see the flux of human relationships in concentrated form. M.S.W.

84-1842. Myer, Michael Grosvenor. *The Origin of a Phrase in KUBLA KHAN*, N&Q, 30, 3, 1983, 219. When Coleridge composed the image of the "woman wailing for her daemon lover," he probably had in mind Scott's title *The Daemon Lover* for various versions of an old ballad telling of a sailor returning from the grave to take revenge upon a woman who had been unfaithful to him. Scott first used the title in 1812, four years before *Kubla Khan*. J.S.P.

Thomas De Quincey

84-1843. [Chapman, Mary Lewis]. *Nutshell*, LiSk, 18, 7/8, 1978, [4]. De Quincey accumulated books, papers, etc. until he had no room for himself. He would then lock the door and move elsewhere. After his death, his executors found four such lodgings. J.B.B.

George Flower

See 84-1835

William Hazlitt

84-1844. Dingley, R.J. *An Allusion in Hazlitt*, N&Q, 30, 3, 1983, 229-30. Hazlitt's announced lack of interest in the future of humankind in *On a Sun-Dial* (1827) involves an allusion to Mary Shelley's *The Last Man* (1826), in which in the year 2073 the last English king abdicates. In Shelley, 2100 marks the end of the world; Hazlitt makes it the year 2300. J.S.P.

84-1845. Jones, Stanley. *Three Notes on Howe's Edition of Hazlitt: Paine, Porson, and Campbell*, N&Q, 30, 3, 1983, 230-2. (1) The source of Hazlitt's comment about a Lord's being "imprisoned in the Bastille of a name" is Paine's *On People with One Idea*. (2) Although Richard Porson's riposte about certain modern authors being read when Homer and Virgil are forgotten ("And not till then!") may derive from Byron or William Maltby, a better version of it is *Drakard's Paper* for Dec. 5, 1813. (3) Campbell's dislike of Hazlitt probably did not come from the latter's statement that a line in Campbell was taken from Blair. Public exposure of this borrowing occurred four years before Hazlitt mentioned it in *Lectures on the English Poets*. J.S.P.

John Keats

84-1846. Holstein, Michael E. *His Soul's Decree: POEMS (1817) and Keats' Poetic Autobiography*, ES, 62, 4, 1981, 324-34. The separate sections of *Poems* (1817) reveal Keats's views of himself as poet. The earliest poems show him striking dramatized poses indicating his hopes for a poetic career as a modern mythographer. The epistles qualify his claims with recognition of difficulties. The sonnets show Keats coming to grips with his ambition, and *Sleep and Poetry* affirms the poet's special nature and acknowledges the sublime character of the art he serves. Keats moves from locating sublimity in the poet to finding it in poetry, thus relieving himself of the obligation of living up to impossible achievement. M.S.W.

84-1847. Martin, Philip W. *Keats, Akenside, Beauty and Truth*, N&Q, 30, 3, 1983, 223-4. A considerable part of Akenside's *The Pleasures of Imagination* seems to have affected Keats's *Ode on a Grecian Urn:* the pastoral setting, the mythological figures, "the lovers and their pursuit of beauty, the discovery of the relation between beauty and truth, and the exploitation of sculptural form." Because Keats's famous identification of beauty with truth was a commonplace in 18th-century thought, no specific source for it is possible. J.S.P.

84-1848. Sturdivant, Pina S. *ODE TO A NIGHTINGALE: Analysis for Oral Performance*, SSCJ, 43, 2, 1978, 162-8. Contrary to conventional interpretations, the bird's song represents hopelessness. Keats's persona, however, triumphs, rejecting its Siren call in favor of rationality and life. L.B.K.

Percy Bysshe Shelley

84-1849. Capella, Barry John. *Shelley and Janetta Philipps*, N&Q, 30, 3, 1983, 224. That Shelley valued Philipps's poetry is evident from comments about her in three of his letters and in his appropriating a phrase, "spirit-beaming eye," which in his poem *To Harriet* he uses in the plural. J.S.P.

84-1850. Pafford, J.H.P. *A Shelley Allusion, 1850,* N&Q, 30, 4, 1983, 296. An 11-line poem by William Okes, a cleric, ridicules Shelley's poetry as silly and senseless. The poem's title, *On the Beauties of Shelley,* seems an allusion to *Beauties of Shelley,* which went through three editions in the 1830's. J.S.P.

William Wordsworth

84-1851. Kelley, Paul. *Wordsworth and Lucretius' DE RERUM NATURA,* N&Q, 30, 3, 1983, 219-22. Wordsworth's writings support his claim to know Lucretius intimately, especially *De Rerum Natura* (whose Book V he particularly liked); references to the poem appear between 1793 and 1839. Since it influenced Wordsworth as it did, more attention should be paid it in critical studies of him. J.S.P.

See also 84-1926

Romantic British Poetry

84-1852. Roy, G. Ross. *THE BRITISH POETICAL MISCELLANY,* N&Q, 30, 3, 1983, 222-3. A copy of this work's 4th edition ed. by T. Smart contains an Address whose date of 1818 and interior comment permit dating of the three earlier editions: 1798, 1798-1800, and 1800. Byron, Coleridge, Southey, Burns, and Wordsworth are represented, the latter by one of his lesser poems, *Goody Blake and Harry Gill,* without Wordsworth's being named as the author. One poem attributed to Burns is not his. J.S.P.

84-1853. Schellenberger, John. *More Early Nineteenth-Century Epics,* N&Q, 30, 3, 1983, 213-14. To the list of over 30 epic poems or parts of these in A.D. Harvey's *The English Epic in the Romantic Period (PQ,* 1976, 241-59) may be added more titles [here listed]. *Britain Preserved,* which Harvey listed as anonymous, is shown in Halkett & Laing to be by James Brown, a clergyman of Northamptonshire. J.S.P.

Romantic British Prose

84-1854. Ellis, Ted, R., III. *THE LITERARY MAGNET: "Tobias Merton," and Alaric "Attila" Watts,* N&Q, 30, 3, 1983, 226-9. The question raised by a correspondent in *N&Q,* May 3, 1879, about the real name of "Tobias Merton, Gent.," the putative editor of the *Magnet* in its first years, can now be at least tentatively answered: it was the anagrammatical pseudonym of the magazine's original editors, Samuel Egerton Brydges and Edgerton Anthony Brydges. Watts was the owner and chief editor of the periodical's second series, 1826-1828, and there were at least two changes of editorship during the first series, 1824-1825. Watts was nicknamed "Attila" probably because of his proclivity for gossip. J.S.P.

84-1855. Morris, Patricia. *A Periodical Paternity Claim: Pringle v. Hogg,* ESA, 25, 1, 1982, 55-8. An undated letter by Thomas Pringle to William Jerdan which appeared in the first series of *Notes and Queries,* Nov. 3, 1855, demonstrates Pringle's belief that he and James Cleghorn had concocted the idea of *Blackwood's Magazine* and that James Hogg was mistaken to think that he had. W.R.

Romantic British General

84-1856. Clubbe, John. *The "Folklore" of English Romanticism,* Mosaic, 14, 3, 1981, 95-112. To understand the literary culture of the past two centuries, we must come to terms not only with the Romantic origins of modern literature but also with the first two generations of Romantics themselves. To do so we must consider several important major critical responses the movement aroused. Matthew Arnold, T.S. Eliot, Morse Peckham, Cleanth Brooks, and Harold Bloom provide representative samples of these changing responses. M.E.B.

BRITAIN IX. VICTORIAN

William Allingham

84-1857. Husni, Samira Aghary. *Incorrect References to William Allingham,* N&Q, 30, 4, 1983, 296-8. Because no detailed biography or authoritative edition of Allingham exists, various scholars have erred on dates, titles of poems and books, magazine publication, and his relationships with contemporaries and literary movements. [The errors are corrected.] J.S.P.

Matthew Arnold

84-1858. Gouws, John. *Matthew Arnold's SOHRAB and RUSTRUM, Lines 875-92* N&Q, 30, 4, 1983, 302. Arnold seems to have drawn upon Goethe's *Gesang der Geister über den Wassern*, ll. 25-7, for the river image ending his poem. J.S.P.

Charlotte Brontë

84-1859. Alexander, Christine. *Recent Research on Charlotte Brontë's Juvenilia*, BST, 18, 1, 1981, 15-24. An extensive study of Brontë's juvenile Glass Town and Angria stories shows precisely how they anticipated her mature novels. They introduce recurring themes (like the abandoned child motif), help establish her writing techniques, reveal the extent of Branwell's influence on her, and show how thoroughly Romantic love absorbed her. There is a slow move to greater realism. Previous scholars have repeatedly erred in ignoring the juvenilia or making false comments about it based on inadequate samples. The critics notwithstanding, her religious references are extensive, and her tone could be playful. W.H.M.

84-1860. Alexander, Christine. *Some New Findings in Brontë Bibliography*, N&Q, 30, 3, 1983, 233-7. Because of disjoining and the difficulty of reading her handwriting, many of Brontë's early mss have never been examined or published, and a number thought to be one work are actually multiple; conversely, some supposedly separate works can be shown by careful examination to be parts of one longer work. Brontë bibliographies contain a large number of inaccuracies, a defect that perhaps will be remedied by publication "by The Brontë Society in 1982" [sic] of a bibliography. J.S.P.

84-1861. *A Plaque is Unveiled in Brussels to Commemorate the Stay of Charlotte and Emily Brontë at the Pensionnat Heger*, BST, 17, 5, 1980, 371-4. The plaque [illustrated] on the Palais des Beaux-Arts is at the site of Heger's school above the former rue d'Isabelle. At the ceremony Heger's great-grandson, Paul Pechère, described the Heger family. W.H.M.

84-1862. Beer, Patricia. *Charlotte Brontë and Currer Bell*, BST, 18, 1, 1981, 1-14. Brontë's choice of Currer Bell as her pseudonym anticipates her awareness of human bi-sexuality, a rare concept for her century. *Currer* is a name which Brontë took from a woman and is not clearly masculine. In intrigued early reviewers who found male and female qualities in the author of *Jane Eyre*. The novels also make extensive use of these mixed qualities. The intended portrait of Emily Brontë as the heroine of *Shirley* develops from a quite masculine beginning into a strongly feminine figure. Transvestism is unnecessarily developed in both *Jane Eyre* and *Villette*, and in both novels men spy extensively on women, apparently in the interests of self-education. W.H.M.

84-1863. Bemelmans, Joseph. *A Charlotte Brontë Manuscript*, N&Q, 30, 4, 1983, 294-5. Although a note from Charlotte to her sister Emily is dated July 3 [1843] from Paris, no other known evidence exists that Charlotte ever visited Paris. If she was in Paris, she intended returning from there to Brussels by Aug. 20; if she was not there, she intended returning to England by that date, a week after the school term ended where she was teaching. Her dislike for her pupils and for her employers, culminating that Dec., was already evident from her remarks elsewhere. A reliable edition of Charlotte's non-fiction is needed. Although printed in *The Trollopian* 2, the July 3 note has been unnoticed by her biographers. J.S.P.

84-1864. Lemon, Charles. *"An Exciting Chapter in the Society's History"/Purchase of Forty-Four Autograph Letters by Charlotte Brontë and a Devoir by Emily Brontë*, BST, 17, 5, 1980, 348-70. Among recent purchases, the Brontë Society has acquired ten letters by Charlotte which are published here (some with facsimile reproductions), none of them previously printed in full and three not at all. Most of the letters are to Ellen Nussey, but there are also ones to Mrs. Gaskell (Charlotte's first to her), Branwell (containing an unpublished juvenile poem), and W.S. Williams (at her publisher's). W.H.M.

Emily Brontë

84-1865. Gallant, Christine. *The Archetypal Feminine in Emily Brontë's Poetry*, WS, 7, 1/2, 1980, 79-94. Critics investigating Brontë's poetry see her uninfluenced, little influenced or negatively influenced by her sex and culture, yet her poems predominantly and affirmatively express her experience of being a woman in 19th-century England. Edith Sitwell put her down; Fanny Ratchford believed all the poems Gondal-related;

others argue Brontë created a mythic persona to write freely of emotions increasingly anihilistic; yet via the Gondal and private poems she adamantly searched for the meaning of the individual self and the archetypal Feminine experience apart from the womanhood her society advocated. Attempting to transcend that world she could not fit into, Brontë may have, as Carl Jung suggests, overly identified with the archetype at the expense of her individuality. C.M.J.

84-1866. Ganner, Heidemarie. *WUTHERING HEIGHTS in German Translation,* BST, 17, 5, 1980, 375-8. Although first appearing in German as early as 1851, *Wuthering Heights* attracted only sporadic interest in Germany until 1938. Six versions then appeared between 1938 and 1952; of these Grete Rambach's *Die Sturmhöhe* (Leipzig: Insel, 1938) remains "the classic German translation". W.H.M.

84-1867. Jefferson, Douglas. *Irresistible Narrative: The Art of WUTHERING HEIGHTS,* BST, 17, 5, 1980, 337-47. The long unrecognized art of *Wuthering Heights* involves a skillful use of narrators who fail to comprehend the story they are telling, particularly Lockwood. Insensitive to the elder Catherine's ghost in his bedroom, unappreciative like many readers of the younger Cathy, he still compels the attention of listeners, and at the conclusion shares the intense beauty with them. W.H.M.

84-1868. Rousseau, Kathleen G. *The Lyric Visualisation in WUTHERING HEIGHTS: Selected Passages,* BST, 18, 1, 1981, 30-5. The greatness of *Wuthering Heights* appears in the poetry of its style, particularly in its visual language centered in its metaphors. Brontë shares this quality with Emily Dickinson. W.H.M.

Brontë Family

84-1869. *A Portrait of Lydia Robinson,* BST, 18, 1, 1981, 28-9. The portrait of this woman, in whose house Anne was governess and Branwell created a scandal, was made after she married Sir Edward Dolman Scott in 1848 and is in the possession of the Walsall and West Bromwich Board of Guardians. W.H.M.

84-1870. Cross, Gilbert B. *A Brontë Reading List, 1981,* BST, 18, 1, 1981, 43-5. [The article lists mainly criticism of Charlotte and Emily's novels from 1980 to 1981. A few entries are annotated.] W.H.M.

84-1871. *Five Brontë Drawings Return to the Parsonage Including a Long-Lost Portrait of Anne,* BST, 18, 1, 1981, 25-7. The Brontë Society has acquired four drawings by Charlotte and one by Branwell, done between 1828 and 1833. One is a drawing of Anne by Charlotte. (Illus.) W.H.M.

84-1872. Kiernan, N.S. *The Moon in the Brontë Novels,* BST, 18, 1, 1981, 36-8. Charlotte's references to the moon suggest inaccurate observation of it, but Emily and Anne were realistic and precise observers of it. W.H.M.

84-1873. Klaus, Meredith M. *A Brontë Reading List, 1980,* BST, 17, 5, 1980, 382-6. [The list notes books and articles mostly from 1979 to 1980, with a very few annotations.] W.H.M.

Robert Browning

84-1874. Synder, John H. *An Explicatory Note on Browning's HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX,* AN&Q, 19, 9/10, 1981, 146-7. "Pique" in the poem refers to a saddle blanket; former suggestions have been misleading. A.I.D.

84-1875. Woodward, Anthony. *The Tragedy of Consciousness in Browning's CLEON,* ESA, 25. 2, 1982, 109-16. Each of the three main stages of Cleon's self-analysis is relevant for the 19th and 20th centuries. Almost everything Cleon says can be attributed to an artist-philosopher of 50 A.D., yet the context of antiquity is also an enriching perspective for the 19th-century poet's awareness of his own cultural situation. Cleon evokes first his own awareness that he is the synthesis and culmination of the ages before him; then he turns to the tragic ambiguity that lurks in the very endowment of consciousness which allows him to have that awareness; finally, disillusionment with consciousness causes him to deprecate even his own artistic genius and to despair. W.R.

See also 84-2083

Thomas Carlyle

84-1876. Debruyn, John R. *Thomas Carlyle and Sir Arthur Helps,* BJRL, 64, 1, 1981, 61-86. As literary advisor, Carlyle offered Helps praise and detailed criticism. Their correspondence reveals details of the friendship. M.S.

Lewis Carroll

84-1877. Dreyer, Lawrence M. *The Mathematic References to the Adoption of the Gregorian Calendar in Lewis Carroll's ALICE'S ADVENTURES IN WONDERLAND,* AN&Q, 19, 3/4, 1980, 41-4. Perhaps for his own personal delight and satisfaction, Dodgson, the mathematician, plays with numbers and time, with all instances consistent with the controversy over adoption of the calendar in England. A.I.D.

84-1878. Myer, Michael Grosvenor. *Some Omissions from Martin Gardner's THE ANNOTATED ALICE,* N&Q, 30, 4, 1983, 302-3. [Parodies, allusions, puns, and a variant reading not noted by Gardner for Carroll's *Alice* books are cited.] J.S.P.

84-1879. Natov, Roni. *The Persistence of Alice,* L&U, 3, 1, 1979, 38-61. Alice has "a sense of freedom which comes from recognizing the truth and being forced to laugh at it, from understanding the chaos and uncertainty we have always sensed about our lives." J.B.B.

John Churton Collins

84-1880. Kearney, Anthony. *John Churton Collins and the SATURDAY REVIEW,* N&Q, 30, 4, 1983, 317-19. During his 12 years of reviewing for this journal, 1894-1906, Collins consistently attacked inaccuracy and superficiality in scholarly writing. Although overstatement or personal abuse may sometimes have weakened his case, he at least made readers and writers more aware of flaws in literary criticism and the desirability of higher standards. J.S.P.

Charles Dickens

84-1881. [Chapman, Mary Lewis]. *[untitled],* LiSk, 20, 2, 1980, [1-3]. When Dickens read in the United States, ticket scalpers made great profits despite all efforts to prevent their doing so. J.B.B.

84-1882. Jacobson, Wendy S. *Brothers and Sisters in DAVID COPPERFIELD,* ESA, 25, 1, 1982, 11-28. David is educated through the family. By marrying and establishing a family of his own, he achieves the goal towards which his life has been striving. The failure or success of each of the family groups that affects David's imagination is a failure or success of brotherhood and sisterhood. Agnes's inviolable place in David's heart is described in terms of her being an element of his natural home; her role of angel is subordinate to her role as divinity of the hearth, which is the real source of David's need for the sister whom he took to his own heart, as wife. W.R.

84-1883. Manheim, Leonard F. *The Law as "Father": An Aspect of the Dickens Pattern,* HSL, 9, 2/3, 1977, 100-9. The fusion of law and literature reveals that judges, jurors, and lawyers search for an omnipotent, omniscient father-figure. Dickens's attacks on this image typified by the law originate in the subjective ambivalent mixture of field acceptance and Oedipal aggression. Intuitively he incorporated in his work concepts understood today by legal theoreticians. L.D.G.

84-1884. Paroissien, David. *The Life and Adventures of NICHOLAS NICKLEBY; Alberto Cavalcanti Interprets Dickens,* HSL, 9, 1, 1977, 17-28. Cavalcanti's 1947 screen adaptation of Charles Dickens's *Nicholas Nickleby,* an artistically and thematically flawed novel, provides imaginative insight into the text. Treating the Nickleby family's adventures allegorically grounds the interpretation on Dickens's underlying intentions and supplies the necessary pattern. The film functions, analogously, as a critical essay. L.D.G.

84-1885. Zambrano, Ana Laura. *DAVID COPPERFIELD: Novel and Films,* HSL, 9, 1, 1977, 1-16. Films of Dickens's *David Copperfield* stress varying aspects of David's personality. George Cukor's (1935) production differs from Delbert Mann's (1970) one in characterization, perspective, and time: in Cukor's film, David must adapt to eccentric characters; in Mann's, an eccentric David denies substance to others. Cukor retains the novel's blend of satire and pathos; lacking these, a somber mood engulfs Mann's film. L.D.G.

Benjamin Disraeli

84-1886. Wasserstein, David. *False Bearings in the Topography of Jerusalem,* N&Q, 30, 4, 1983, 299-300. Because Disraeli seems to have thought the Mount of Olives lies west of Jerusalem, he committed an astronomical error in *Tancred* III.i by having the moon sink behind the mount. The moon can only rise above it, in the east. J.S.P.

84-1887. Whitmore, Daniel. *A Mistaken Allusion in Disraeli's SYBIL: Charles II's "Sauntering, His Sultana Queen",* N&Q, 30, 4, 1983, 300-1. The first edition of this 1845 novel mistakenly attributed a phrase about Charles II to George Savile, Marquis of Halifax; in the revised edition of 1853, the phrase was properly attributed to John Sheffield, Duke of Buckingham. Disraeli seems to have copied the error from his father Isaac's *Curiosities of Literature.* Both peers had written characters of Charles II having similar titles. J.S.P.

George Eliot

84-1888. Burch, Beth. *A Folk Source and Analogue for ADAM BEDE,* AN&Q, 19, 9/10, 1981, 136-9. In the Victorian era a close association existed between the reception of novels and fairy tales. *Little Red Riding Hood* proves an analogue for the novel. Even the name Hetty Sorrel is a suggestion of the fairy-tale character's name. Points in Hetty's experiences parallel those of the familiar tale. A.I.D.

Elizabeth Cleghorn Gaskell

84-1889. Fryckstedt, Monica Correa. *The Early Industrial Novel: MARY BARTON and its Predecessors,* BJRL, 63, 1, 1980, 11-30. Before 1848 six writers had examined industrial life; their works anticipate Gaskell's. Particularly notable are Elizabeth Stone and Charlotte Elizabeth Tonna. We may compare Stone's *William Langshawe* (1842) and *The Young Milliner* (1843) to *Mary Barton* in plot and character portrayal. Only Tonna's industrial fiction, however, anticipates the religious tone found in *Mary Barton.* M.S.

84-1890. Martin, Carol A. *Gaskell, Darwin, and NORTH AND SOUTH,* SNovel, 15, 2, 1983, 91-107. *North and South* illustrates Darwin's theories of life and death, seen in the contrast between the deaths of characters who cannot change when conditions do, and the survival of characters who do change. Further, other connections between Gaskell and Darwin suggest his influence on her. L.M.S.

Edmund Gosse

84-1891. Melody, Charles. *Sir Edmund,* LiSk, 18, 5, 1978, [11-12]. Edmund Gosse wrote biographies of poets such as Gray, Donne, and Swinburne and critiqued literary journals with concise prose, free of jargon. J.B.B.

Thomas Hardy

84-1892. Bartle, G.F. *Some Fresh Information About Tryphena Sparks — Thomas Hardy's Cousin,* N&Q, 30, 4, 1983, 320-2. In five letters of Nov. and Dec., 1871, to Alfred Bourne, secretary of the British and Foreign School Society, Sparks sets forth her decisions and wishes concerning teaching positions. In Oct., 1877, one W.F. Collier wrote Bourne that Sparks, who had come to the Free School at Plymouth five years before, was leaving, presumably to be married. Collier spoke well of her. J.S.P.

84-1893. Efron, Arthur. *Thomas Hardy's Bulging Autograph,* Paunch, 52, 1978, 12-28. Double entendres in certain of Hardy's letters to women raise questions about his conscious use of suggestive vocabulary in his fiction. Robert Gittings, J. Hillis Miller, and other critics have not satisfactorily analyzed Hardy's relations with the women he loved; nor have they shown how personal frustrations may have shaped the oblique but sometimes direct language he uses when depicting the destructive effects of Victorian culture on human passions. M.D.J.

84-1894. Gordon, Ambrose. *In the Daylong Rain: The Visible in Hardy's Poetry,* SoR, n.s.17, 3, 1981, 520-32. Through visual and aural measurings of time's passage Hardy created "timed visions" that — like his use of water imagery and of unexpected points of view — disproportioned the world, defamiliarized the familiar, rendering visible what was "through [its] inherent temporality" invisible, exposing the past hidden in all present things, thus disclosing "those mysterious features of reality 'that matter.'" B.K.H.

84-1895. Page, Norman. *Hardy and Brazil,* N&Q, 30, 4, 1983, 319-20. Hardy may have drawn upon Thomas P. Bigg-Wither's *Pioneering in South Brazil* (1878) for information about life there to use in describing Angel Clare's Brazil sojourn, as Brunilda Reichmann Lemos suggests in *N&Q,* [1939], but another source was available to him. In several issues in 1873, the *Times* reported the disasters of the British emigrants to Brazil of 1872. Hardy could easily have seen these accounts. J.S.P.

84-1896. Southerington, F.R. *YOUNG THOMAS HARDY,* Paunch, 52, 1978, 29-41. (rev-art., Robert Gittings, *Young Thomas Hardy,* London: Heinemann Educational Books Ltd., 1975). This apparently objective book is actually a skillfull "polemic" against the hypothesis that Hardy had an illegitimate son by his cousin (or niece) Tryphena Sparks. Gittings took it upon himself to distort certain evidence and to judge which of conflicting sources are reliable. M.D.J.

84-1897. Schweik, Robert C. *A Comment on F.R. Southeringtons' Critique of Gittings' YOUNG THOMAS HARDY,* Paunch, 52, 1978, 42-8. Southerington correctly points out weaknesses in Gittings's position but at times fails to do justice to the complexity of the case. The Tryphena controversy, though regrettably acrimonious, has brought new facts to light. (See *Young Thomas Hardy, Paunch,* 52(1978), 29-41 *[AES* item 84-1896]). M.D.J.

84-1898. Southerington, F.R. *In Reply to Robert C. Schweik's Comment,* Paunch, 52, 1978, 49-50. Certain "areas of disagreement" remain. The Tryphena controversy is "important to Hardy studies". (See *A Comment on F.R. Southerington's Critique of Gittings' YOUNG THOMAS HARDY, Paunch,* 52 (1978), 42-8 *[AES* item 84-1897; cf. item 84-1896]). M.D.J.

84-1899. Schweik, Robert C. *Afterword,* Paunch, 52, 1978, 51-2. The Tryphena controversy illustrates that scholars must clearly indicate the "levels of probability" with which they make assertions. (This is a response to Southerington's "In Reply" and a reflection on scholarly behavior: see *Paunch,* 52 (1978), 49-50 *[AES* item 84-1898; cf. items 84-1896, 84-1897]). M.D.J.

84-1900. Wickens, G. Glen. *Literature and Science: Hardy's Response to Mill, Huxley and Darwin,* Mosaic, 14, 3, 1981, 63-79. In an evaluation of *Far from the Madding Crowd* the opinion that nature represents an ethical norm and that the pastoral depends on a straightforward contrast between the strength of nature and the weakness of civilization needs to be evaluated in terms of the scientific climate of the times. Hardy was deeply influenced by Mill, Huxley, and Darwin. This novel represents his exploration of the basic philosophic questions raised in the Darwinian revolution. Hardy finds in his own observations, and in the evidence of science, a basis for a belief in a benevolent, limited God. M.E.B.

W.E. Henley

84-1901. Weber, Catherine E. Forrest. *[untitled],* LiSk, 18, 9, 1978, [1-2]. Henley, although crippled from tuberculosis, influenced many writers, including Stevenson, Yeats, Barrie, and Wells. He served as the model for Long John Silver in *Treasure Island.* J.B.B.

Holman Hunt

84-1902. Secor, Robert. *"My Dear Namesake": Hunt to Hunt,* N&Q, 30, 4, 1983, 303-7. Correspondence 1869-1874 between Alfred and Holman Hunt [here reproduced] shows Alfred as a good friend of Holman's during the latter's absence in Palestine, reveals Holman's frustrated attempts to find suitable working conditions, and provides an insight into his misgivings as he proposed to remarry. Holman was grateful that Alfred let him use studio space in his house (formerly Holman's). J.S.P.

Harriet Martineau

84-1903. Sanders, Valerie. *"No Ordinary Case of a Village Apothecary": The Doctor as Hero in Harriet Martineau's DEERBROOK,* N&Q, 30, 4, 1983, 293-4. Edward Hope, the doctor-hero of this 1839 novel, was the first of a series of such in Victorian fiction, seen, e.g., in Lydgate in *Middlemarch* (1871-2) and in books by Elizabeth Gaskell, Charlotte Brontë, and Thomas Hardy. By the time of *Middlemarch,* "the doctor was a well established figure in the Victorian novel," having risen socially in the interim. J.S.P.

George Meredith

84-1904. Moses, Joseph. *Shaving the Shaggy Dog: Ironies of Narrative and Meaning in Meredith's SHAGPAT,* ForumH, 16, 3, 1978, 14-25. Narrative displacement and comic distortion allow romance, parody, allegory, and satire to co-exist in *The Shaving of Shagpat.* Meredith's ironic vision mitigates life's painful absurdity. L.B.K.

84-1905. Newby, Richard L. *George Meredith and the IPSWICH JOURNAL,* N&Q, 30, 4, 1983, 309. A "news note" [letter?] from Meredith to this journal, published Apr. 26, 1962, criticizes a French court for acquitting one M. Mires of business fraud after Mires had served 14 months imprisonment. The "note" is strongly anti-Semitic. J.S.P.

84-1906. Roth, Lorie. *A Compositorial Error in THE EGOIST,* N&Q, 30, 4, 1983, 310. Collation of the ms of this novel with the printed text of the first edition supports Meredith's comment that the printed version swarmed with errors. Much of the problem apparently came from difficulty in reading Meredith's small handwriting and insertions, indicated by carets and balloons. Specifically, a compositor misunderstood where Meredith wanted lines inserted in Ch. 2 about Sir Willoughby's leg, thus garbling the passage. The error has not been corrected in any subsequent edition of the novel. J.S.P.

Alice Meynell

84-1907. Schlack, Beverly Ann. *The "Poetess of Poets:" Alice Meynell Rediscovered,* WS, 7, 1/2, 1980, 111-26. Although praised by contemporary writers and readers and ranked with Elizabeth Barrett Browning and Christina Rossetti, Meynell is obscure today, probably because of the enigmatic quality of her work. It reveals such contrarities or dichotomies as limited range or intensity of focus like Dickinson's; a religiousness sometimes orthodox, sometimes general; a style fastidious or shallow, sometimes ambiguously genderless; views of parenthood and society both negative and positive; and a combination of emotional, natural and intellectual imagery, often with religious connotations. Ignoring Meynell to avoid her religious attitudes, controversial feminism, and style side-steps the real issue: noting how well she did what she was doing. C.M.J.

John Stuart Mill

84-1908. Noland, Richard W. *Bruce Mazlish as Psychohistorian,* HSL, 8, 2, 1976, 116-28. Bruce Mazlish's books on Nixon and the Mills illustrate difficulties and possibilities in the increasingly popular psychohistory *(In Search of Nixon; a Psychohistorical Inquiry.* N.Y.: Basic Books, 1972; *James and John Stuart Mill: Father and Son in the Nineteenth Century.* N.Y.: Basic Books, 1975). While the Nixon book remains a brief psychological sketch, the Mills book moves closer to a fusion of psychoanalysis and history. Still psychohistory continues as a dialogue between the great person and the shared theme theories. L.D.G.

84-1909. Palencia-Roth, Michael. *Mothers, Fathers, and the Life of Reason: The Case of John Stuart Mill's Autobiography,* CCRev, 4, 1980, 29-58. At 20 Mill suffered "a massive mental crisis which paralyzed him intellectually for a time." Although he claimed to reach a stability, a close study of his writings reveals it as precarious. In his *Autobiography,* Mill's mother scarcely exists. According to Erich Fromm, motherly values tend to the emotional while fatherly values consist of logical traits; therefore, Mill's close relationship with his father directly influenced the development of his theories and life of logic. After his breakdown in 1826 his wife served as his guide in his search for emotion and influenced his intellectual development; after her death, Mill dedicated his life and work to Harriet, who had helped find the necessary balance for his life. J.B.B.

Walter Pater

84-1910. Holoka, James P. *On an Allusion to Pindar in Walter Pater's PLATO AND PLATONISM,* N&Q, 30, 4, 1983, 311-12. Pindar's *Olympian* 14.5 may not have been in Pater's mind when he allegedly added "in Hellas" to Pindar's "the delightful things," as Helen H. Low believes *(Pater's Use of Greek Quotations, MLN* (1943), 575-85). More probably he was thinking of *Pythian* 10.19, or he may have "confused or conflated the two passages." J.S.P.

84-1911. Vernon, Peter. *Walter Pater to Thomas Escott: A New Letter,* N&Q, 30, 4, 1983, 311. A letter of Apr. 8, [1880?], acknowledges belated receipt of one from Escott, expresses hope of seeing him on a visit to London that summer, and invites him to dinner when he's in Oxford. The letter (here reproduced) is not in the Evans' edition of Pater's correspondence (1970). J.S.P.

John Ruskin

84-1912. Trevelyan, Raleigh. *Effie Ruskin and Pauline Trevelyan: Letters to Ruskin's "Monitress-Friend",* BJRL, 62, 1, 1979, 232-58. Pauline, who called John "Master," corresponded with both Ruskins until their marriage ended, when she sided with John. Some 17 letters from Effie to Pauline, written between 1848 and 1856, help readers understand the marriage's failure. M.S.

Robert Louis Stevenson

84-1913. Meador, Roy. *[untitled],* LiSk, 22, 9, 1982, [1-2]. Stevenson wrote *Treasure Island* in 1881, the year before Edison formed the first electric company. The lighting effects in *Treasure Island* would lose significance with the incorporation of electricity. Stevenson probably would not have totally approved of electric lights. J.B.B.

Alfred, Lord Tennyson

84-1914. Lee, B.S. *The Martial Conclusions of Tennyson's MAUD and Lawrence's ENGLAND, MY ENGLAND,* UCTSE, 12 1982, 19-37. Tennyson and Lawrence chronicle plausible responses to the opportunity in war to dissipate violent energies based on resentment of imputed social inferiority. For Maud's lover, war offers opportunity to expatiate guilt and hatred. Egbert escapes from failure as husband and parent. Flower and snake imagery and psychological responses to death further link the two poems while measuring the differences between them. M.S.W.

William Makepeace Thackeray

84-1915. Haywood, Ian. *Thackeray, Mary Berry, and THE FOUR GEORGES,* N&Q, 30, 4, 1983, 299. The unnamed lady identified with the 18th century and the early and middle 19th, mentioned at the opening of Thackeray's lectures on the four Georges, was Mary Berry (1763-1852). His lecture on George III mentions her. J.S.P.

James Thomson

84-1916. Crawford, Robert. *A Little More "B. V.",* N&Q, 30, 4, 1983, 307-9. Discovery in the Glasgow Univ. Library of Thomson's annotated copy of *Cope's Tobacco Plant,* a Victorian monthly in which he marked unsigned reviews by him, makes possible the addition of seven to the Thomson canon; Thomson's diaries identify two more. J.S.P.

Frances Trollope

See 84-2286

Oscar Wilde

84-1917. Beckson, Karl. *Oscar Wilde and the "Almost Inhuman" Governor of Reading Goal,* N&Q, 30, 4, 1983, 315-16. Some corrections are needed to statements about Henry Bevan Isaacson, Governor of Reading Prison during Wilde's imprisonment there. He was not Jewish (as Wilde thought) but was the son of an Anglican cleric. In the military he rose to the rank of Lieut.-Colonel, the rank he held in 1895 (having retired from the military in 1883), when Wilde began to serve his two-year sentence. J.S.P.

84-1918. O'Brien, Kevin H.F. *Oscar Wilde: An Unsigned Book Review,* N&Q, 30, 4, 1983, 312-15. External and internal evidence points to Wilde as the reviewer of *A Batch of Books* in the *Pall Mall Gazette* for July 26, 1888. (The review is reprinted). J.S.P.

Victorian British Fiction

84-1919. Blom, J.M. *The English "Social-Problem" Novel: Fruitful Concept or Critical Evasion?,* ES, 62, 2, 1981, 120-7. Critics grouping the novels of Mrs. Gaskell, Charles Kingsley, Disraeli, and sometimes Dickens as "social-problem" novels have overestimated the works as social documents and underestimated them as novels. Victorian conventions, melodrama, and romantic love stories, rather than discussion of social problems, attracted contemporary readers, and the strengths and weaknesses of separate works depend on fictive realization of the complexity of society rather than social views. The concept of the social-problem novel should be abolished, for it interferes with critical evaluation. M.S.W.

84-1920. Eastwood, David R. *KATCHEN'S CAPRICES, HARPER'S WEEKLY, Trollope — and Dickens,* AN&Q, 19, 5/6, 1981, 76-8. The anonymous story, often attributed to Trollope, first appeared in *All the Year Round* (1866) before it was printed in the *Weekly.* It is unlikely that Trollope would have been published by Dickens. A.I.D.

84-1921. Hollahan, Eugene. *Review-Essay: Problems in Victorian Criticism,* SNovel, 15, 2, 1983, 147-54. (rev.-art.). Vols. 8 and 9 of *Dickens Studies Annual: Essays on Victorian Fiction,* ed. Michael Timko, Fred Kaplan, and Edward Guiliano (N.Y.: AMS Pr., 1980, 1981) for the first time include essays on other Victorian novelists, their aesthetics and history, and summaries of recent studies of Dickens, Thackeray, and Eliot. Dierdre David in *Fictions of Resolution in Three Victorian Novels: North and South, Our Mutual Friend, Daniel Deronda* (N.Y.: Columbia Univ. Pr., 1981) uses Freudian and Marxist theories well to enhance her readings of these novels. Despite careless thinking and writing, Shirley Robin Letwin's *Gentleman in Trollope: Individuality and Moral Conduct* (Cambridge: Harvard Univ. Pr., 1982) shows how the concept of the gentleman helps clarify the morality of Trollope's novels. L.M.S.

84-1922. Collins, K.K. *Thomas Woolner and the OXFORD AND CAMBRIDGE MAGAZINE,* N&Q, 30, 4, 1983, 298-9. Usually accurate though it is, the *Wellesley Index to Victorian Periodicals 1824-1900* errs when it says that this undergraduate publication in Jan. and May [1856?] was offering for sale medallions of Tennyson and Carlyle cast by Woolner. The magazine actually was selling photographs of the medallions at one shilling each. A problem exists as to the months when the advertisements for the photographs appeared; the two months cited seem unlikely. J.S.P.

84-1923. Phillipps, K.C. *"Such a Frightful Word to Have to Use to a Gentleman",* N&Q, 30, 4, 1983, 316-17. In Hardy and Trollope and several Victorian treatises on etiquette, the word *gentleman* is denigrated as a word used by the lower classes. One properly speaks of "ladies and men," not "ladies and gentlemen." The same criticism obtains for adjectival forms of the word. In Victorian England, *gentleman* carried strong moral connotations. J.S.P.

BRITAIN X. TWENTIETH CENTURY

Brian Aldiss

84-1924. Colbert, Robert E. *Unbinding Frankenstein: The Science Fiction Criticism of Brian Aldiss,* Extrap, 23, 4, 1982, 333-44. While Aldiss is the least programmatic of critics, the body of his criticism suggests a set of determinant principles. Though Aldiss stresses the need to form authorial autonomy and individual artistic vision, he is also concerned that writers of SF stay faithful to a real world of "sensitive, sinful, defeated" human beings. But simple ambitiousness and ostensible social relevance are not sufficient; Aldiss has a clear sense of the necessary balance to be maintained between narrative and aesthetic values on the one hand and matters of content and commentary on the other. A final, striking, feature of his criticism is the sensitivity it exhibits to wit and humor. W.R.

Martin Amis

84-1925. Padhi, Shanti. *Bed and Bedlam: The Hard-core Extravaganzas of Martin Amis,* LHY, 23, 1, 1982, 36-42. The author's two novels try to outdo their rivals in porno-peddling and pranks. He manages to buck up the literary devices of the genre, opening verbal avenues of associative prose that make serious critics wipe the "I-smell-shit" look off their faces and consider his achievement as a reputable novelist. C.K.

W.H. Auden

84-1926. Boly, John. *Auden as Literary Evolutionist: Wordsworth's Dream and the Fate of Romanticism,* Diacritics, 12, 1, 1982, 65-74. The dream in Bk. V of the *Prelude* supplied the lexicon for Auden's *The Enchafed Flood* (NY: Random, 1950). He argues that Romanticism excluded the city from its binary terms. Previous literature had opposed sea/city and desert/city. Pressure from the paradigmatic field caused the redistribution of the excluded term. The associations were distorted, ambivalent, intensified or conflated. Romanticism's defensive strategy was to substitute the symbol for the analogy. The signified was dissolved into the signifier, made mystical, emotional, and polysemous, protecting it from rational analysis. Auden, by stressing its semiology, made Romanticism "readable" in Barthes's terms, but no longer "writable." The romantic code had to follow an unsupported course, since metagrammar refused instructions. R.R.

84-1927. Warren, Austin. *The Poetry of Auden,* SoR, n.s. 17, 3, 1981, 461-78. Rejecting Romantic and Modernist poetic theories, Auden wished to address topics of general concern in a manner to interest the "general unspecialized reader." A survey of his career, divisible into five periods, reveals not only his strengths and weaknesses but also his movement toward a classical conception of poetry, toward a wise, civilized humanism. B.K.H.

J.M. Barrie

84-1928. Griffith, John. *Making Wishes Innocent: PETER PAN,* L&U, 3, 1, 1979, 28-37. The conflict in *Peter Pan* between staying home or running away reflects Barrie's own concern about his relationship with his mother. Neither Hook nor Darling is a "groun-up man"; both vie with Peter for mother-love. J.B.B.

F.W. Bateson

84-1929. Paschall, Douglas. *F.W. Bateson 1901-1978,* SR, 87, 3, 1979, 515-16. [Bateson was a great scholar-critic, and propagandist for certain values in literary studies such as a sense of fact.] G.R.T.

Robert Bolt

84-1930. Free, William J. *Robert Bolt and the Marxist View of History,* Mosaic, 14, 1, 1981, 51-9. Bolt questions the Marxist doctrine of the inevitability of historical change in two of his plays: *A Man for All Seasons* and *State of Revolution.* His attitude concerning historical process is not necessarily as uncompromisingly anti-Marxist as his critics believe. In the characters of Rich, the Common Man, and Stalin, he considers the bureaucrat who administers yet who fails to examine the morality of the system by which he does so. That the society he administers is capitalist or socialist is irrelevant to the real issue. M.E.B.

Ernest Bramah

84-1931. White, William. *[untitled],* LiSk, 22, 12, 1982, [1-2]. Bramah wrote detective stories with a Chinese setting and "a style that is a delicious parody of Eastern indulgence in drollery, the Oriental world of flowerliness, ceremonial extravagances, cunning pointedness." J.B.B.

Howard Brenton

84-1932. Weiner, Bernard. *THE ROMANS IN BRITAIN Controversy,* DramR, 25, 1, 1981, 57-68. In times of economic stress, nations tend to become conservative, and this conservatism often causes growth of censorious puritanism. The play, presented by the National Theatre, alternates scenes of the Roman occupation with those of contemporary England, but because of certain sexually explicit scenes and total male nudity, conservatives were outraged. The controversy only helped to make financially successful a play that really was not well done. Few of the detractors' statements however focussed on the merits or demerits of the play. A.I.D.

George Mackay Brown

See 84-1970.

Agatha Christie

84-1933. Smith, Joyce S. LiSk, 23, 3, 1983, 1-2. Christie used the name "Mary Westmacott" when writing novels other than detective stories. The Westmacott novels reveal a great deal about Christie herself. J.B.B.

84-1934. White, William. *More Agatha Christie,* LiSk, 20, 3, 1980, [3-4],. [A short, informal bibliography of works about Christie.] J.B.B.

Arthur C. Clarke

84-1935. Hull, Elizabeth Anne. *Fire and Ice: The Ironic Imagery of Arthur C. Clarke's CHILDHOOD'S END,* Extrap, 24, 1, 1983, 13-32. Despite adverse critical comment, *Childhood's End* is a carefully crafted novel, motivated by the storyteller's traditional urge to instruct and delight the reader. Clarke's dominant imagery is fire and ice, which he uses in ironic justaposition with each other and with related images of light and darkness, and with water and earth. Tension is intrinsic to the fire and ice contrast and so is appropriate for the novel's basic ambiguity concerning the Overlords and their mission. W.R.

Ramsay Colles

84-1936. Johnson, Richard Colles. *Richard William (Ramsay) Colles,* N&Q, 30, 4, 1983, 317. Richard William Colles of Dublin and Ramsay Colles (1862-1919) are the same person. A Whitmanite, he is mentioned in Whitman's *Daybook* and Horace Traubel's *With Walt Whitman in Camden.* He adopted his mother's maiden name, Ramsay, for his writings. J.S.P.

Joseph Conrad

84-1937. Hunter, Allan G. *Allusions in HEART OF DARKNESS to T.H. Huxley,* N&Q, 30, 4, 1983, 323. Marlow's words at the opening of this work, about the Romans coming to Britain almost two millenia ago, echo Huxley's in a prolegomenon to the 1894 printed Romanes lecture *Evolution and Ethics* — but with a difference. Conrad is questioning Huxley's dubiously comforting attitude about improvement in human life over the centuries. To Conrad, "the separation between savagery and civilization" is little enough on the timescale of evolution. J.S.P.

84-1938. Ray, Martin. *Conrad and Wells: Yet Another Undated Letter,* N&Q, 30, 4, 1983, 323-5. The book for which Conrad thanks Wells and which he praises in this letter seems to be *The Discovery of the Future,* published in Feb., 1902. Assuming that Conrad replied to Wells fairly soon after receipt of the book, we may assign the letter to this month and year. In his *Joseph Conrad: Life and Letters,* Georges Jean-Aubry (whose transcription of the letter is faulty) places it between two letters of Nov. and Dec., 1903. J.S.P.

T.S. Eliot

84-1939. Austin, Frances O. *Ing Forms in FOUR QUARTETS,* ES, 63, 1, 1982, 23-31. Eliot uses *ing* forms as thematic material — to convey actions unfinished or recurrent — as well as to create musical effects. He revised to use fewer *ing* forms in "Little Gidding," and friends objected to their frequency in "East Coker" and "The Dry Salvages," but he sacrificed only one in rewriting the poem. His work habits suggest that he recognized the effect of *ing* forms and deliberately retained them. M.S.W.

84-1940. Bate, A. Jonathan. *Berlioz in THE WASTE LAND (and TRISTAN Beside It)?,* N&Q, 30, 4, 1983, 331. Fragments quoted in Italian, English, and Latin in the *Memoirs* of Berlioz (In French) suggest Eliot's indebtedness to the composer. Berlioz influenced Wagner, and "*The Waste Land* is fundamentally Wagnerian." Perhaps "a line of descent, hinging on Wagner," connects Berlioz and Eliot. J.S.P.

84-1941. Britton, Terry. *Melville and Eliot's Missourians,* AN&Q, 19, 5/6, 1981, 78-82. In *The Confidence Man* Melville uses a Missourian who finds a true echo in Eliot's *Prufrock.* A.I.D.

84-1942. McKinstry, Susan Jaret. *Mixed Meanings: Role-Calling in T.S. Eliot's THE COCKTAIL PARTY,* RaJAH, 2, 2, 1982, 87-108. Dramatizing the self's isolation in subjective perception and social roles, Eliot intends that the audience, like the characters, recognize their imprisonment within the self. One can attempt to comprehend and communicate "private reality" only through social and linguistic conventions whose manifold and changing meanings are defined by context. M.D.J.

84-1943. Nänny, Max. *'Cards Are Queer': A New Reading of the Tarot in THE WASTE LAND,* ES, 62, 4, 1981, 335-47. The personal and the mythical levels of *The Waste Land* meet in the Tarot scene. Eliot partially disguises his autobiographical designs by misnaming the cards, but their configuration betrays private anxieties about his wife Vivien, his poetic career, his financial situation, and his possibilities of salvation. The Tarot symbolism allows Eliot to talk about himself without giving himself away. M.S.W.

84-1944. Schmidt, A.V.C. *T.S. Eliot and the English Language,* ESA, 25, 2, 1982, 117-43. In *Little Gidding,* V (ll. 214-25) Eliot formulates his ideal of writing. His aim is to make his vocabularly precise, to avoid both jargon and language which, if not jargon, is too far from the common language to escape being ostentatious. Careful reading of Eliot's poetry shows that in general he successfully avoids both pedantry and vulgarity in his choice of exact words, successfully passing on to posterity a language more highly developed, more refined, and more precise that it was before he wrote. W.R.

E.M. Forster

84-1945. Thomson, Douglass H. *From Words to Things: Margaret's Progress in HOWARDS END,* SNovel, 15, 2, 1983, 122-34. *Howards End* suggests Forster's realization of the artificiality sometimes present in attempts to impose order, seen particularly through the failure of the Schlegels' faith in language. The Six Hills symbol clarifies Forster's record of the failure of metaphysics as Margaret comes to an immediate rather than an analytic consciousness. L.M.S.

John Fowles

84-1946. Sweet-Hurd, Evelyn. *Victorian Echoes in John Fowles's THE FRENCH LIEUTENANT'S WOMAN,* NCLit, 13, 2, 1983, 2-5. The hero's references to Victorian philosophies and scientific thought in Fowles's novel show that, during the course of the story the hero, Charles, has come to realize that life is an on-going process. S.H.G.

William Golding

84-1947. Coppinger, Rebecca. *Analogous Journeys: William Golding and T.S. Eliot,* MLS, 11, 2, 1981, 83-7. Golding's *Darkness Visible,* like his other novels, is preoccupied with the evil in human nature; yet unlike his other novels, this one emphasizes redemption and salvation. Golding's world view, paradoxically pessimistic and hopeful, echoes two poems by T.S. Eliot — *The Waste Land* and *Four Quartets.* The affirmation in this novel is that God is not dead, and that water will come to the wasteland. By blending echoes of one of Eliot's bleakest poems and one of his most affirmative poems, Golding reiterates the spiritual progress in Eliot's poetry, and asserts that man can set his lands in order here and now in England. E.L.S.

Graham Greene

84-1948. Higdon, David Leon. *The McFarlin Library Graham Greene Collection,* N&Q, 30, 4, 1983, 334-45. The 183 books (54 of them annotated by Greene) from Greene's personal library give us the chance to see how Greene transmuted his reading into his fiction. The collection is in the rare book room at the Univ. of Tulsa. [The 183 are listed, often with annotation.] J.S.P.

Leslie Gunston

84-1949. Hibberd, Dominic. *THE END: Leslie Gunston and Wilfred Owen,* N&Q, 30, 4, 1983, 325-6. Gunston's sonnet *The End* has turned up in *Y.M.: The British Empire Y.M.C.A. Weekly* for Dec. 22, 1916. Olwen Joergens's poem on the subject survives in ms, and Owen's has been printed. Whereas Gunston's poem "allows for only a little optimism, Joergen's sonnet is much more positive." Owen, however, is totally pessimistic. His poem on *The End* seems to have been written late in 1916, before he had experience of the trenches. Not a "war poem," it none the less reflects the pervasive pessimism of the time. J.S.P.

A.E. Housman

84-1950. Naiditch, P.G. *A.E. Housman and the Oxford and Cambridge School Examinations,* AN&Q, 21, 5/6, 1983, 72-3. At first view Housman's success in secondary schools is not remarkable; what is astonishing is the number of examinations he passed with distinction. A.I.D.

84-1951. Naiditch, P.G. *A New Address for A.E. Housman,* AN&Q, 19, 3/4, 1980, 44. Housman did not live at "15 North Place, Bayswater"; no such place existed. He likely lived at Talbot Road in 1884. A.I.D.

84-1952. Naiditch, P.G. *Housman on Housman's Poetry,* AN&Q, 19, 7/8, 1981, 109-10. Housman had a high estimation of his own poetry; it was of the highest order and would take an excellent reader to do it justice orally. A.I.D.

84-1953. Naiditch, P.G. *Housman's Uricon,* AN&Q, 19, 1, 1980, 9-10. Housman certainly could have arrived at spelling of the city and gained knowledge of other details in his poems without consulting a guide to Shropshire. Such material was well known. (Article reprinted in *AN&Q,* 19, 5/6, 1981, 75-6.) A.I.D.

84-1954. Naiditch, P.G. *K and MCK,* AN&Q, 19, 9/10, 1981, 149. MCK in Housman's *De Amicitia* stand for John Macock. K is for Ernest Travenor Kingsford and a further group of letters "Nghtgle" is deciphered as Edward H. Nightingale. A.I.D.

Ted Hughes

84-1955. Zivley, Sherry Lutz. *Ted Hughes's APOLOGIA PRO MATRIMONIO SUO,* NEQ, 55, 2, 1982, 187-200. In *Moon Whales and Other Poems* (1963/1978), Hughes allegorizes his marriage to Sylvia Plath. His moon images intentionally entwine with Plath's favorite images. Other Plath images (mirror, hooks) and rhetorical devices ("O") are used to indicate his wife's dependency, her fragility, and her extreme depressions, and explain Hughes's reactions to her complex personality. R.L.S.

R.C. Hutchinson

84-1956. Green, Robert. *The Novels of R.C. Hutchinson,* ESA, 26, 1, 1983, 39-56. It is difficult to understand why Hutchinson's reputation declined after *March the Ninth* (1957), for his last five works reveal no loss of literary ability. Hutchinson's employment of fiction as a means of embodying his Christian principles may have become increasingly unwelcome to readers in the sixties and seventies. His persistence in treating the major issues of the century in novels that were serious, even moralistic, and always tinged with his belief in the possibility of salvation and endurance, may well have made him seem old-fashioned. W.R.

Aldous Huxley

84-1957. Meckier, Jerome. *BRAVE NEW WORLD and the Anthropologists: Primitivism in A.F. 632,* Altern, 1, 1, 1978, 51-69. Before writing *Brave New World,* Huxley read cultural anthropologists widely. Margaret Mead's *Coming of Age in Samoa* enabled him to examine the difficulty of maturing and to suggest that the more difficult it is to mature in a society, the less utopian that society becomes. Primitivism is used satirically throughout the novel to praise the superiority of primitive societies or attack community customs as uncivilized. Bronislaw Malinowski's *Sexual Repression in Savage Societies* helped Huxley to attack sexual permissiveness. Lucien Lévy-Bruhl's *The "Soul" of the Primitive* suggested that no one in the brave new world is aware of either soul or personality. Huxley asserts that "spiritually unenlightened societies are always going backward, no matter how futuristic they seem." P.A.H.

Jerome K. Jerome

84-1958. Beauchamp, Gorman. *The Proto-Dystopia of Jerome K. Jerome,* Extrap, 24, 2, 1983, 170-81. Jerome's essay *The New Utopia* (1891) is remarkably prophetic of the major themes that run throughout the dystopian novel. Two significant differences exist between it and the later works. First, in its narrative structure the essay parodies but follows the stereotypical guided-tour format of utopian fiction. By contrast, in dystopias the altered conditions usually emerge as the protagonists struggle against them. The second difference is that despite his pessimistic assessment that no escape from the new society is possible, Jerome's essay is anything but somber in its conclusion, unlike the typical dystopian novel. Rather, it is witty, mocking, self-conscious of its own wild exaggeration, meant more to amuse than to warn. W.R.

David Jones

84-1959. Friedman, Barton. *Tolkien and David Jones: The Great War and the War of the Ring,* Clio, 11, 2, 1982, 115-36. Both Tolkien in *The Fellowship of the Ring* and Jones in *In Parenthesis* reflect the experience of World War I and the romance tradition, seeing war's threat to civilization in technology unchecked by human values. Their image patterns of metal and wheels, attacks from the air, terrifying animality, and fear of woods develop in the context of romancers' construction of history, and both writers, through metaphors of the road, imply seamlessness and purpose in history. Both Tolkien and Jones fight against seeing moral judgment as complicated, uncertain business. M.S.W.

D.H. Lawrence

84-1960. Dervin, Daniel. *Play, Creativity and Matricide: The Implications of Lawrence's "Smashed Doll" Episode,* Mosaic, 14, 3, 1981, 81-94. Play releases and structures energies, making subconscious tension available for creative use. As a psychological activity, play is made up of three parts: the search for and discovery of an object, the creation of imaginary objects, and finally relating the "inner" realities. In cultural terms, this final phase includes art, religion and sports and is the most important aspect of this theory in Lawrence's fiction. The doll episode in *Sons and Lovers* represents a play enactment of Paul's violent feelings about his parents; in particular, it reflects his struggle to free himself from his mother. M.E.B.

84-1961. Goodman, Charlotte. *Henry James, D.H. Lawrence, and the Victimized Child,* MLS, 10, 1, 1979/80, 43-51. A case for Lawrence's indebtedness to James is made by comparing Lawrence's *England, My England* with James's *The Author of Beltraffio,* and Lawrence's *The Rocking-Horse Winner* with James's *The Pupil.* All four stories concern a child victimized by family tensions, the blame assigned in each case to the mother. Parallels in character, setting, and theme suggest that Lawrence knew James's work and may well have been influenced by it. E.L.S.

84-1962. Pinion, F.B. *The Moon and The Rose: The Development of a Key Image in the Earlier Writings of D.H. Lawrence,* ForumH, 16, 3, 1978, 36-44. The moon emphasizes the female's dangerously ascendant consciousness and natural life-giving influence in *Sons and Lovers, The Trespasser, The Rainbow,* and *Women in Love.* In *Women in Love* and later works, the rose represents sensual spirituality free of corrupt sexuality. L.B.K.

84-1963. Scheff, Doris. *Interpreting "Eyes" in D.H. Lawrence's ST. MAWR,* AN&Q, 19, 3/4, 1980, 48-51. In *St. Mawr* the author uses eyes in a unique way; the eyes provide reliable means of communication and underscore themes, ideas, and characterization in the novel. A.I.D.

See also 84-1914.

F.R. Leavis

84-1964. Davie, Donald. *Winters and Leavis: Memories and Reflections,* SW, 87, 4, 1979, 608-18. Both Winters and Leavis were trenchant polemicists. Their concern for life took them beyond the limits of literary judgements. Unlike Winters, Leavis had a charismatic personality. G.R.T.

84-1965. Robson, W.W. *F.R. Leavis 1895-1978,* SR, 87, 3, 1979, 507-14. Along with Brooks, Empson and Richards, Leavis was part of a movement rather than an independent force. Despite his narrow literary interests, his work has lasting significance. He had a commanding personality, was a powerful controversialist, a bitter critic of the "system" and an untiring campaigner for his belief that there had been a cultural decline in Britain since about 1870. G.R.T.

84-1966. Walsh, William. *F.R. Leavis — On the Personal Side,* SR, 87, 4, 1979, 573-91. [Walsh recapitulates Leavis's early days as a student at the Perse Grammar School and at Cambridge, his long academic career, and the beginning of a literary career that spanned a half century.] G.R.T.

84-1967. Wellek, René. *The Later Leavis,* SoR, n.s.17, 3, 1981, 490-500. A review of Leavis's late criticism — principally the seven books published between 1967 and his death in 1978 — discloses elaborations, reformulations, clarifications, reaffirmations, defenses, and occasional contradictions of earlier views. It reveals as well "a discernible shift of interest and emphasis": from a youthful Eliotic "classicism" to "a new Romanticism, in which Blake ... Dickens ... and D.H. Lawrence appear as a rival tradition or continuity." B.K.H.

Mina Loy

84-1968. Burke, Carolyn. *Becoming Mina Loy,* WS, 7, 1/2, 1980, 136-58. Seeking herself, Loy wrote of pre-WWI women's traditional ways and their struggle to break away, and shaped new terrain where women articulate their own experiences. Responding to Christina Rossetti's "repressed sexuality", her own experiences, and Futurist art's dynamism, Loy shows in her work how men negatively affect women; how women experience romantic illusion and a destructive sexuality and serve as the husband's appendage; how women develop self-knowledge; and how the poet functions as midwife aiding the labor of unity of body and mind. Although Amy Lowell found Loy's unsentimentality and lasciviousness offensive, she tried — foreshadowing Adrienne Rich — to articulate women's needs by thinking from the body and feeling through the mind to create an authentic woman's voice. C.M.J.

W. Somerset Maugham

84-1969. Chapman, Mary Lewis. *[untitled],* LiSk, 18, 2, 1978, [1-2]. Both Virginia Woolf and Somerset Maugham wrote books *(To the Lighthouse* and *Of Human Bondage)* in order to rid themselves of obsessive memories. J.B.B.

Edwin Muir

84-1970. Brown, George Mackay. *Edwin Muir at Newbattle,* Akros, 16, 47, 1981, 6-13. [An account of Brown's year as a student at Newbattle Abbey 1951-2, and Muir's teaching and personality.] J.H.A.

84-1971. Bruce, George. *The Peculiar Perception of Edwin Muir as Critic and in Self-portrayal,* Akros, 16, 47, 1981, 48-66. Muir rightly made John Knox represent anti-imaginative arrogance, and, although personal factors distorted his view of the Scots language in *Scott and Scotland* (1936), this was later corrected. His criticism gains depth from his own terrible and visionary experiences explored with artistic detachment in the *Autobiography.* J.H.A.

84-1972. Butter, P.H. *'Edward Moore' and Edwin Muir,* Akros, 16, 47, 1981, 34-47. As "Edward Moore", Muir contributed literary and social criticism to *The New Age* from 1920 to 1922. In his mature writing, this cerebral prose interpenetrates with his early poetry springing from the subconscious. His novels are marred by wooden characters and weak dialogue, but their psychological concerns anticipate his *Autobiography* and poems. His later work asserts the value of time as seen from eternity, and tries to turn history into myth. J.H.A.

84-1973. Macintyre, Lorn M. *The Poetry of Edwin Muir,* Akros, 13, 38, 1978, 8-17. Muir's poetry is flawed because of his system, adopted as a defence against neuroses revealed by psychoanalysis, which swamped the actual in the archetypal. His language is drab. In both respects Muir is much inferior to Yeats. J.H.A.

84-1974. McCulloch, Margery. *Edwin Muir and Scotland,* Akros, 16, 47, 1981, 67-81. Muir's argument in *Scott and Scotland* (1936), resembling T.S. Eliot's "dissociation of sensibility", emphasises language-division excessively, neglects the international context, is anachronistic, and underestimates the importance of national identity. His poetry is influenced by the tragic fatalism of the ballads, and his Calvinist upbringing appears in not only personal but also universal forms such as his reworking of Greek myth. J.H.A.

84-1975. Scott, Alexander. *Edwin Muir: From Myth to Man,* Akros, 16, 47, 1981, 14-33. Muir evolved a mythology of idealised childhood and eternity as psychic self-defence and projected his own life onto Scottish history, idealising the Middle Ages. He achieved his own voice in *The Narrow Place* (1943), and his later work alternated between horror and Christian vision. His defects are narrowness and an often undistinguished style. J.H.A.

George Orwell

84-1976. Hunter, Jefferson. *Orwell's Prose: Discovery, Communion, Separation,* SR, 87, 3, 1979, 436-54. Orwell's moral vigour supplants his aesthetic fastidiousness. His prose exemplifies the language's potentialities for good. Concrete details stand out even in generalities. There is sympathy, candour, clarity and a sense of humour. He is never patronising towards his readers. G.R.T.

Wilfred Owen

See 84-1949.

Mervyn Peake

84-1977. Blignaut, E.A. *Mervyn Peake: From Artist as Entertainer to Artist as Philosopher and Moralist in the "Titus" Books,* ESA, 24, 2, 1982, 107-15. *Titus Groan* is best understood simply as entertainment. *Gormenghast* is an interim, or transitional, novel since in it Peake at times fills the role of artist as entertainer while in other passages the artist appears as psychologist and philosopher. This change in Peake can be largely attributed to his tour in 1945 of devastated Europe. In *Titus Alone* Peake is no longer the artist-entertainer but fills the role of artist as philosopher and moralist. He seriously explores derangement and insanity, and the world of the novel reflects his view of the real world and his indictment of its "inherent evil and irrationality." W.R.

Harold Pinter

84-1978. Gabbard, Lucina P. *The Roots of Uncertainty in Pinter and Stoppard,* ForumH, 16, 3, 1978, 53-60. Both dramatists examine life's uncertainty. Truth is unverifiable in Pinter's *The Caretaker, The Room, A Slight Ache, The Homecoming, Old Times,* and *No Man's Land.* Truth is unrecognizable in Stoppard's *Rosencrantz and Guildenstern Are Dead, After Magritte, Artist Descending a Staircase, Jumpers, Travesties,* and *Professional Foul.* L.B.K.

84-1979. Gale, Steven H. *The Significance of Orson Welles in Harold Pinter's OLD TIMES,* NCLit, 13, 2, 1983, 11-12. Deeley's claim in Pinter's *Old Times* that he has made a movie and that his name is Orson Welles is a key to the play's meaning. Since the audience recognizes that Deeley is not Welles, all of the statements previously delivered as facts become questionable and, rather than trying to reconcile mutually exclusive facts, the audience can analyze the action leading up to the statements instead of the statements themselves. S.H.G.

Anthony Powell

84-1980. Lindemann, M.D. *Nicholas Jenkins's Bonfire,* ESA, 26, 1, 1983, 27-37. *Hearing Sweet Harmonies,* the ending of Powell's sequence *A Dance to the Music of Time,* draws characters and incidents together, describing how life is but making no attempt to explain or rationalize their connections. To grasp this is to understand the only answer the work can give, and in this sense *Hearing Sweet Harmonies* provides the key to the unity of the larger work. The conclusion of the narrative returns us to the starting point without teaching any metaphysical, historical, or moral lessons, instead affirming the mind's ability to abstract a scene from life and weave around it an intricate web of associations that possess temporary and subjective validity. W.R.

Terrence Rattigan

84-1981. Carlin, M.M. *Lenin, Hitler and the House of Commons in Three Plays by Terrence Rattigan,* UCTSE, 12, 1982, 1-18. Generally dismissed as a conventional playwright with a commonplace mind, Rattigan wrote thesis-free plays that provoke thought. In *Ross,* Lenin's figuring as T.E. Lawrence's alter-ego raises questions about the ends of power; *The Deep Blue Sea* evokes sinister echoes of the

Holocaust; *The Winslow Boy* assesses the limits of parliamentary government. Rattigan's oblique dialogues do not express ideas; they exhibit intelligent response. M.S.W.

Geroge Bernard Shaw

84-1982. Weber, Catherine E. Forrest. *A Salute to G.B.S.*, LiSk, 18, 2, 1978 [8-11]. [The article consists of questions on Shaw, mostly by Shaw himself.] J.B.B.

Tom Stoppard

84-1983. Draudt, Manfred. *'Two Sides of the Same Coin, or... the Same Side of Two Coins': An Analysis of Tom Stoppard's ROSENCRANTZ AND GUILDENSTERN ARE DEAD,* ES, 62, 4, 1981, 348-57. By expressing the head/tail relationships of spectator/actor, real/play world, reality/illusion, references to coins become keys to the structure of Stoppard's play. Rosencrantz and Guildenstern cannot themselves recognize the series of mirror images, but the audience does. The images demonstrate comedy and tragedy as opposite sides of the same coin. M.S.W.

See also 84-1978.

J.R.R. Tolkein

See 84-1959.

Leonard Woolf

84-1984. Meyerowitz, Selma. *Leonard and Virginia Woolf: A Case of Political Influence or Political Parallels?,* VWM, 20, 1983, 3-4. Consistent political parallels exist in the work of Leonard and Virginia Woolf. Both protested fascism, examined the influence of the class system, and recognized the importance of the social and legal reforms sought by the Working Women's Guild of the Co-operative Movement. D.H.C.

Virginia Woolf

84-1985. Bell, Quentin. *Virginia Woolf, Her Politics,* VWM, 20, 1983, 2. Woolf showed interest in the Working Men's College, joined the Fabian Society, and served as secretary of the Women's Cooperative Guild and later the Rodmell Labour Party. She was more interested in the personalities than the policies of politicians. Woolf was a socialist, but not a Marxist. D.H.C.

84-1986. Bell, Susan Groag. *"I Am an Outsider": The Politics of Virginia Woolf,* VWM, 20, 1983, 2-3. Woolf was a "politician who used her pen." She wrote to make her readers question their culture and civilization. *Three Guineas* presents the argument that the middle-class women who sought equality for all in the 19th-century were osbtructed by professional men (their fathers and brothers). D.H.C.

84-1987. Efron, Arthur. *On Learning to Evade Virginia Woolf,* Paunch, 52, 1978, 103-12. (rev.-art., Jean O. Love, *Virginia Woolf: Sources of Madness and Art,* Vol. I, Univ. of California Pr., 1977). Love finds Woolf's personality emotionally dependent, confused, and irrational according to socially defined norms that Woolf's fiction "expose[s] as insane". Love, a meticulous scholar, does not appreciate that art can show psychology's generalizations to be inadequate. M.D.J.

84-1988. Hyman, Virginia. *The Autobiographical Present in A SKETCH OF THE PAST,* PsyR, 70, 1, 1983, 24-32. An adequate interpretation of an autobiography requires an understanding of how an author's present distorts his version of his past. Woolf was having great difficulties with her biography of Roger Fry. She could not deal with his liaison with her sister, Vanessa. She was also quite ambivalent about following her father's career as biographer. WWI also made for a dismaying present. Thus, she turned for solace to the past. The scenes which she calls "moments of being" are defenses against painful events. In these, she pictures herself in enclosed, safe places in which she is a perceiver being acted upon. This self-portrait invalidates her account, because, (according to reports from others) she was temperamentally unlike this. R.R.

84-1989. Lesser, Simon O. *Creativity Versus Death,* HSL, 10, 1/2/3, 1978, 49-69. Insecurity, resulting from a neurotic and demanding conscience and a lack of self-confidence, emerges as primary cause of Virginia Woolf's suicide. Plagued by delicate health, male envy, and an unsatisfactory father-daughter relationship, she suffered depression and mental breakdowns. Her genius and standard of excellence created an intolerable situation, making death inevitable. L.D.G.

84-1990. Panken, Shirley. *"Working Through" and the Novel,* PsyR, 70, 1, 1983, 4-23. *To The Lighthouse* uses the setting of the Stephens's summer vacations at St. Ives, Cornwall. Woolf completed this reminiscence of her family, assuming the persona of Lily Briscoe and casting her mother as Mrs. Ramsey, to resolve her conflicted feelings about her parents. Her father had seemed a domestic tyrant, whose demands partially caused her mother's early death. Her mother is pictured as an emotionally giving woman, mercurial, and flawed, but nurturant. That Woolf did not resolve her obsession with the untimely deaths of her parents and siblings is evident in her mourning them throughout her works. Yet that Lily Briscoe finally finishes her painting by the novel's end indicates Woolf's having come to terms with her own pain. R.R.

84-1991. Sherman, Murray H. *Psychosensory Images from Virginia Woolf's A SKETCH OF THE PAST,* PsyR, 70, 1, 1983, 33-9. Intense eidetic imagery, especially when accompanied by voices, can serve as a screen memory. Woolf records visual and auditory images hallucinatory in their vividness. These often display synesthesia, and sometimes displace an emotion that cannot be mastered to an incidental stimulus (e.g., the leafless tree she saw after her half-sister, Stella, died). Her mother's death, when she was 13, was the key trauma in her life, aggravated by the sexual assaults of her half-brothers. When she wrote *A Sketch of the Past,* her prior perceptions took on the emotional charge of later events. During her second breakdown, 1904-6, she heard voices. On March 28, 1941, her suicide note began: "I begin to hear voices again.. ." The hallucinations rendered her incapable of writing, and, to her, writing was life itself. R.R.

Twentieth Century British Drama

See 84-2289.

Twentieth Century British Fiction

84-1992. Smith, Joyce S. *[untitled],* LiSk, 19, 11, 1979, [1-2]. Several authors — including Lawrence, Greene, Christie, Durrell — used the Orient Express for a setting for their novels. J.B.B.

Twentieth Century British Prose

84-1993. Grabolle, Harro, Hilda D. Spear, and Ian Wallace (comps.). *British and German Prose Works of The First World War: A Preliminary Comparative Survey — II,* N&Q, 30, 4, 1983, 326-9. [A bibliography.] J.S.P.

UNITED STATES

UNITED STATES I. PARTICULARISM AND REGIONALISM

Black Studies

84-1994. Reilly, John M. *The Utopian Impulse in Early Afro-American Fiction,* Altern, 1, 3/4, 1978, 59-71. Although Afro-American literature has a utopian strain, it is never fully developed. The most fully realized literary utopia is Edward A. Johnson's *Light Ahead for the Negro* (1904). Even here, however, Johnson's vision is restricted to a picture of race relations in 2006; other social considerations — industrial life and social institutions — are ignored. The utopian impulse in Afro-American literature fails because it must imagine the removal of oppression rather than portray a utopian life afterward. This theme may be examined in Martin R. Delaney's *Blake, or the Huts of America* (1859) and Sutton E. Grigg's *Imperium in Imperio* (1899). P.A.H.

See also 84-2124.

Indians

See 84-2188.

Midwest

84-1995. Andrews, Clarence A. *A Bibliography of Fiction and Drama by Women from Iowa and Michigan,* GLRev, 6, 1, 1979, 56-68. [Limited to "literature of place" written by women with Iowa or Michigan backgrounds, this annotated bibliography excludes juvenile and mystery fiction and "many poetry titles".] M.D.J.

See also 84-2000, 84-2001, 84-2062, 84-2106.

UNITED STATES II. BIBLIOGRAPHY

Descriptive

84-1996. *Articles on American Literature Appearing in Current Periodicals,* AL, 49, 2, 1977, 298-307. [This annotated checklist, compiled by MLA, covers submitted articles from 1973 to 1976.] D.H.C.

84-1997. *Articles on American Literature Appearing in Current Periodicals,* AL, 49, 3, 1977, 502-14. [This annotated checklist, compiled by MLA, covers submitted articles from 1974 to 1977.] D.H.C.

History of Printing and Publishing

84-1998. Berman, Ronald S. *Macauley's KENYON REVIEW: The View from the Sixties,* SR, 87, 3, 1979, 500-7. Under Robie Macauley's editorship in the 1960's *Kenyon Review* successfully avoided the constraints of scholarship as well as ideological commitments. Macauley encouraged contributions about places, things or lives rather than about principles, schools or dialectic. *Kenyon Review* became the best place for poetry and fiction. G.R.T.

UNITED STATES IV. THEMES AND TYPES

Children's Literature

84-1999. Melamed, Lisa. *Between the Lines of Fire: The Vietnam War in Literature for Young Readers,* L&U, 3, 2, 1979-80, 76-85. [rev.-art.] In general, fiction writers for young readers have ignored the Vietnam War and its social implications; however, a few good non-fiction works do exist. J.B.B.

Drama

84-2000. Andrews, Clarence A. *A Bibliography of Dramatic Materials and Fiction about the Theatrical Media, All with Middle Western Settings, from the Beginnings to Ca. 1975 Part I,* GLRev, 7, 1, 1981, 42-59. [Lists "plays, films and pageants set in the midwest, or . . . by midwest authors." Annotations for some items indicate dates of publication or performance, reviews, and plot lines. Part II is in GLRev, 7, 2, (1981).(See *A.E.S.* item 84-2001.)] M.D.J.

84-2001. Andrews, Clarence A. *A Bibiography of Dramatic Materials and Fiction about Theatrical Media, All with Middle Western Settings, from the Beginnings to Ca. 1981 Part II,* GLRev, 7, 2, 1981, 39-50. [Lists "plays, films, and pageants set in the midwest, or . . . by midwest authors, and . . . fiction about the theatrical media." Annotated. Part I in GLRev, 7, 1, (1981).(See *A.E.S.* item 84-2000.)] M.D.J.

UNITED STATES V. SEVENTEENTH AND EIGHTEENTH CENTURIES

Anne Bradstreet

84-2002. Brandt, Ellen B. *Anne Bradstreet: The Erotic Component in Puritan Poetry,* WS, 7, 1/2, 1980, 39-53. Bradstreet's puritanical poetry, intentionally or not, has a strong sensual element. Feminine feelings sometimes foreshadowing Emily Dickinson appear via controlled syntax; metaphors from nature, the zodiac, mythology, religion, finance, the law, government and monarchy; hints biographical and social; and subjects including Elizabeth I's "masculine" accomplishments; women's submission in a male-dominated world of God, father and husband; women and sickness, death and children; the marriage contract equated with a legal petition and religious tenets, and the marriage state meaning personal and spiritual fulfillment. Seeking freedom from hardship and "a life of painful hope", the poet turns to God as father or husband-substitute or counterpart, then, ultimately, the Deliverer in a death-consummation. C.M.J.

Charles Brockden Brown

84-2003. Christopherson, Bill. *Charles Brockden Brown's ORMOND: The Secret Witness as Ironic Motif,* MLS, 10, 2, 1980, 37-41. The subtitle of *Ormond* — "The Secret Witness" — indicates the centrality of secret spying to the plot and to the rational explanation of events. Brown implies that we are all secret witnesses of our demonic selves, pretending to have seen nothing. The final irony of Brown's "witness" motif is that it incriminates the reader for eavesdropping. E.L.S.

84-2004. Young, Philip. *Born Decadent: The American Novel and Charles Brockden Brown,* SoR, n.s. 17, 3, 1981, 501-19. In Brown's fiction — preoccupied with lesbianism and incest, themes often spun around the figure of the Dark Lady (whom Brown introduced into American literature) and which he probably first found put to literary use by Rousseau, William Godwin, and possibly Mary Wollstonecraft — American Romanticism found itself "born decadent." Growing out the of "great age" of 18th-century English fiction, Brown's work exhibits the "self-consciousness, restless curiosity, sensationalism, and moral perversity" held to characterize a major period's decline (here, the decline of English fiction in America). B.K.H.

Thomas Jefferson

84-2005. Horton, Andrew S. *Jefferson and Korais: The American Revolution and the Greek Revolution,* CLS, 13, 4, 1976, 323-9. Adamantios Korais, the Greek Thomas Jefferson, July 10, 1823, wrote Thomas Jefferson for advice and help for the Greek war for independence. Although Jefferson did not give Korais the support he requested, Jefferson sent a response of over ten printed pages. In Dec. 1823 Korais replied and said he hoped to put Jefferson's advice to work for Greece. The Greek Constitution of 1827 contained Jefferson's principles. E.N.J.

Cotton Mather

84-2006. Van Cromphout, Gustaaf. *Cotton Mather: The Puritan Historian as Renaissance Humanist.* AL, 49, 3, 1977, 327-37. Mather wrote *Magnalia Christi Americana* (1702) in the baroque style "to bridge the gap" between literature and history. He defined himself as a historian and established the importance of history as a genre "through rhetorical exploitation of the classics," surveyed "Greco-Roman historiographical achievement" to assert "the supremacy of ecclesiastical history," and used the classics to guide or challenge his practice as a historian. D.H.C.

Ezra Sampson

84-2007. Knutson, Roslyn L. *An Image of the Stage in the Moral Essays of Ezra Sampson,* AN&Q, 19, 3/4, 1980, 46-7. Late 18th-century ministers typically never referred to the theatre in their sermons. But in *The Sham Porter Unmasked* (1802), a book of essays he published after he became a layman, Sampson uses the theatre for illustrative examples in support of political issues. A.I.D.

Samuel Sewall

84-2008. Hilmer, Mary Adams. *The Other Diary of Samuel Sewall,* NEQ, 55, 3, 1982, 354-67. The most-cited sections of Sewall's *Diary* are used to discuss idealistic Puritanism applied to all facets of life. Standing beside these passages is extensive discussion of daily objects, events, and pleasures which have no special spiritual relevance. Simple descriptions of sore and broken bodies abound; there is much listing of things bought and enjoyed. In contemporary society, emphasis is put upon *perfecting* the body and its pleasures. In contrast, Sewall respects objects, food, bodies *in situ,* as good in themselves; he has no interest (in these passages) in tampering with or changing the natural world and man's life within it. R.L.S.

UNITED STATES VI. NINETEENTH CENTURY, 1800-1870

Bronson Alcott

84-2009. Hoagland, Clayton. *[untitled]*, LiSk, 22, 5, 1982, [1-2]. Bronson Alcott led a frustrated life personally but had many successful writers as friends [includes excerpt from Thoreau's journal]. J.B.B.

Emily Dickinson

84-2010. Burbick, Joan. *Emily Dickinson and the Revenge of the Nerves*, WS, 7, 1/2, 1980, 95-109. Dickinson's poems are not a neurotic recluse's ramblings, but perceptive analyses of neurasthenia (a common ailment in 19th-century America), which she and her mother suffered from, and which Catherine Beecher (the then foremost writer on domestic topics) and contemporary doctors, George Beard and Freud investigated. Dickinson describes the pain she experienced, the effects of neurasthenia and its anodyne, her inner responses and her search. She found that help comes by writing poetry that explores a symbiotic heart/mind relationship, and by either accepting suffering as necessary for salvation or believing in immortality to ease pain. Dickinson was afflicted, not because, as claimed, she tread where she should not, but because, like every neurasthenic, she struggled with life. C.M.J.

84-2011. Cuddy, Lois A. *The Influence of Latin Poetics on Emily Dickinson's Style*, CLS, 13, 3, 1976, 214-29. An explanation of the metrical variations, capitalization, and punctuation in the poems of Emily Dickinson can be found in the chapter on *Prosody* and the Appendix of *A Grammar of the Latin Language; for the Use of Schools and Colleges* by Solomon Stoddard and Ethan Allen Andrews, a text she used at Amherst Academy. E.N.J.

84-2012. Ford, Thomas W. *Indian Summer and Blackberry Winter: Emily Dickinson and Robert Penn Warren*, SoR, n.s. 17, 3, 1981, 542-50. Dickinson's *These are the days when Birds come back* and Warren's *Blackberry Winter* employ nature's sudden reversals as metaphors "for the deeply disturbing and peculiarly human awareness . . . that those things which we had always regarded as absolute, timeless, changeless, permanently reliable are in fact, subject to change." Although sharing key images and structural patterns, the two works' similarities are not a matter of literary influence but of "Jungian-like responses . . . to a universal human experience." B.K.H.

84-2013. Jones, B.H. *Emily Dickinson: Variations on the Theme of Death*, DLAJ, 12, 1/2, 1978-79, 85-8. Dickinson wrote 200 poems about death and the pain and losses that prefigure it — not out of morbidity but from a need to comprehend and so to "master" the fact of death by placing it "firmly in the natural order of things." M.D.J.

84-2014. Nichols, Olivia Murray. *[untitled]*, LiSk, 23, 2, 1983, 1-3. Brights's Disease probably caused Emily Dickinson's seclusion more than any other factor. Symptoms of the disease also explain her white dresses and bouquets of flowers. J.B.B.

Ralph Waldo Emerson

84-2015. Brewer, Priscilla J. *Emerson, Lane and the Shakers: A Case of Converging Ideologies*, NEQ, 55, 2, 1982, 254-75. Emerson's interest in the Shakers parallels the interest of other reformers in them, in three stages: (1)Between 1828 and 1831, he respected their celibacy, communal life, and anti-intellectualism; (2)between 1831 and 1840 after further contact (his friend Charles Lane had joined, and Emerson visited him), he believed they were a beneficial group; (3)between 1840 and 1844 he found "Their family worship was a painful spectacle," and his friends left the group. He decided that Shaker "union" was *not* the same as Transcendental "oneness." R.L.S.

84-2016. Dedmond, Francis B. *"Croaking at booksellers": An Unpublished Emerson Letter*, AL, 49, 3, 1977, 415-17. In a letter (May 3, 1843) to Christopher Pearse Cranch, Emerson attempts to dissuade him from publishing poetry in the Boston and New York book markets. [The letter is reproduced.] D.H.C.

Eliza Farnham

84-2017. Hallwas, John E. *Eliza Farnham's LIFE IN PRAIRIE LAND,* ON, 7, 4, 1981/82, 295-324. Farnham's book embodies travel literature, autobiography, and the essay. Her characters are American types often depicted in local color literature. The book's quality fiction and sensitivity to wild-life, nature, landscape, and Indians establishes it as having great importance in early midwestern literature. Such sensitivity leads to essay-like analysis of man's interaction with nature and its Edenic effects, ultimately becoming similar in statement to Emerson's *Nature* essay and Bryant's poetry. From the independence and extent of thought borne out in the book, Farnham becomes an ardent feminist and prison reformer along with Georgia Bruce Kirby, who introduced her to Emerson. G.H.B.

Nathaniel Hawthorne

84-2018. Cody, David. *Invited Guests at Hawthorne's CHRISTMAS BANQUET: Sir Thomas Browne and James Taylor,* MLS, 11, 1, 1980/81, 17-26. Hawthorne's story *The Christmas Banquet* describes a banquet for ten of the most miserable persons on earth provided annually by a bequest in the will of an aged misanthrope. Presided over by the ghost of the old misanthrope himself (the skeleton at the feast), this Christmas festivity was intended to mirror not holiday cheer, but human discontent. Hawthorne shared with both Browne and Taylor the conception of life as a dream, the sense of the unreality of earthly things. E.L.S.

84-2019. Jansses, James G. *The "Grim Identity" in Hawthorne's MARBLE FAUN,* SNovel, 15, 2, 1983, 108-21. Hawthorne shows a preoccupation with combining both happy and sad events. This mixture of the playful and the serious is a large component of his romance strategy and can be easily seen in *The Marble Faun.* L.M.S.

84-2020. Sterne, Richard C. *Hawthorne Transformed: Octavio Pax's LA HIJA DE RAPPACINI,* CLS, 13, 3, 1976, 230-9. In 1953 Paz wrote his only one-act play *La Hija de Rappacini,* a re-creation of Nathaniel Hawthorne's short story *Rappacini's Daughter.* Although Paz did not change Hawthorne's plot much, he changed the atmosphere and meaning to make a surrealistic, Oriental, mythic play. Hawthorne's moral tale about Beatrice's pure soul in an impure body represents the Western morality of duality that Paz objects to. Paz's metaphysical play is concerned with the quest of a lost unity, and so he introduces a Prologue spoken by a Messenger dressed like the figures of Tarot cards, adds a new scene, and changes characters and symbols. E.N.J.

Lucy Webb Hayes

84-2021. Geer, Emily Apt. *The Role of Lucy Webb Hayes in the Civil War,* GLRev, 6, 1, 1979, 1-16. Hayes's correspondence with her husband, brothers, and cousins vividly depicts army and civilian life during the Civil War. This courageous future First Lady exemplifies midwestern women's real and largely unrecognized contributions to the war effort. M.D.J.

Washington Irving

84-2022. Gidley, M. *An Unpublished Letter by Washington Irving,* N&Q, 30, 3, 1983, 232-3. In a letter of Apr. 19, 1830, to Richard Cattermole, secretary of the Royal Society of Literature, London, Irving expressed both his pleasure in being awarded a medal (for his life of Columbus, he believed) and his intention of being present at the award ceremony. [The letter is here reproduced.] J.S.P.

Henry Wadsworth Longfellow

84-2023. Paulson, Eleanor J. *[untitled],* LiSk, 22, 10, 1982, [1-2]. Longfellow's poetry has "a positive, optimistic outlook on life so greatly needed in a world fraught with negativism, pessimism, and adversity." J.B.B.

Herman Melville

84-2024. Barber, Patricia. *Two New Melville Letters,* AL, 49, 3, 1977, 418-21. A mortgage (May 8, 1856) and two letters (May 12, 1856; May 22, 1856), written by Melville to his father-in-law, Lemuel Shaw, show Melville had financial difficulties and was trying to sell his farm. [The letters are reproduced.] D.H.C.

84-2025. Bryant, Hallman B. *The Ancharsis Cloots Deputation: Chapter XXVII of MOBY DICK,* AN&Q, 19, 7/8, 1981, 107-9. Melville refers to a real Kloots, a man involved in the French Revolution, in three of his works. *Moby Dick* is admittedly dependent upon Carlyle's *French Revolution,* where Melville also likely got the idea for Cloot (Kloots). A.I.D.

84-2026. Duban, James. *''A Pantomime of Action'': Starbuck and American Whig Dissidence,* NEQ, 55, 3, 1982, 432-9. Melville's Starbuck allegorized the confused response of the Whigs to President Polk's war against Mexico (1846-48). Like Starbuck, who will ''obey — rebelling'', the Whigs gave tacit support to Polk's intentional attack, because of their disorganized, indecisive position. R.L.S.

84-2027. Emery, Allan Moore. *The Political Significance of Melville's Chimney,* NEQ, 55, 2, 1982, 201-28. Melville's *I and My Chimney* (1856) is a political allegory, describing the tumultuous state of the Union. The chimney symbolizes the federal Union. The ''I'' represents staunch Daniel Webster. Julian Dacres, the chimney-builder, represents the *Constitution.* The narrator's wife represents rampant, uncontrolled political change/feminism. Mr. Scribe represents William Lloyd Garrison, and also Southern states-rights agitators. Melville implies the Union suffered from too much Compromise, narrowed opportunity for power, and failed to emphasize the benefits of Union enough. He concludes that the Union will stand, as ''I'', ''House'', and ''Chimney'' stick together. R.L.S.

84-2028. Evans, Lyon. *''Too Good to Be True'': Subverting Christian Hope in BILLY BUDD,* NEQ, 55, 3, 1982, 323-53. The Narrator of *Billy Budd* is untrustworthy as a witness to events, being credulous and overly-romantic. Melville causes the Narrator to *assume* Budd is innocent and Claggart vile, but the opposites are equally possible. The interpretation of Budd's death is equally equivocal: Captain Vere may have been a fraud, or Budd truly a revolutionary. Throughout, Melville intends the reader to apply the Higher Criticism applied to the Bible in his time, as a reading/interpreting device. The reader is supposed to determine the difference among what is said, done, and falsely assumed. Melville establishes the Christ/Budd parallel to force readers to question false religious optimism. R.L.S.

84-2029. Heffernan, Thomas F. *Melville and Wordsworth,* AL, 49, 3, 1977, 338-51. Examination of Melville's copy of *The Complete Poetical Works of William Wordsworth,* ed. Henry Reed (now in the library of the Woodstock Theological Center, Washington, D.C.), shows his ''reading of Wordsworth was more extensive, more critical, and more sympathetic'' than previously known. [Markings, annotations, and the condition of the book are thoroughly described.] D.H.C.

84-2030. Packard, Hyland. *MARDI: The Role of Hyperbole in Melville's Search for Expression,* AL, 49, 2, 1977, 241-53. Melville wrote *Mardi* during ''an age of hyperbolic expression.'' He used hyperbole to unify, introduce themes, and advance movement from concrete to abstract. Through hyperbole, he discussed the issues of evil and social power, satirized America and other countries, attacked organized religion, and revealed ''the pretensions of learned men.'' D.H.C.

84-2031. Scholnick, Robert J. *Politics and Poetics: The Reception of Melville's BATTLE-PIECES AND ASPECTS OF WAR,* AL, 49, 3, 1977, 422-30. Two recently discovered reviews help explain the disappointing sales of Melville's *Battle-Pieces.* A review in the New York *Times* (August 27, 1866) praised the volume of poetry, especially the prose ''Supplement'' in which Melville called for a generous reconciliation between North and South, an unpopular position also held by the newspaper's editor, Henry Raymond. A review, possibly written by William Winter, in *The Round Table* (Sept. 15, 1866) ignored the New York weekly's own call for literature on important subjects (e.g., the war) in ''A Plain Talk with American Writers'' (May 12, 1866) and criticized Melville's violations of the ''laws of verse.'' [The reviews are reprinted.] D.H.C.

Edgar Allan Poe

84-2032. Dameron, J. Lasley, et al. *Current Poe Bibliography,* PoeS, 15, 1, 1982, 13-18. [Supplement to annotated bibliography in *PoeS,* 13 (1980), 28-34 (see *AES,* 26,2, item 83-1221).] J.B.B.

84-2033. Fisher, Benjamin Franklin IV. *Fugitive Poe References and Poe Reviews: A Bibliography,* PoeS, 15, 1, 1982, 18-22. [Annotated bibliography of works dealing incidentally with Poe.] J.B.B.

84-2034. Ostrom, John Ward. *Edgar A. Poe: His Income as Literary Entrepreneur,* PoeS, 15, 1, 1982, 1-7. A study of payments for Poe's works shows that only one year did he earn more than a poverty-level income. J.B.B.

84-2035. Pitcher, Edward W.R. *Poe's Borrowings from Ainsworth's THE FALLS OF OHIOPYLE,* AN&Q, 19, 1, 1980, 4-6. Principally in the *Narrative of Gordon Pym, The Pit and the Pendulum, The Landscape Garden* and *The Island of the Fay,* but also elsewhere, Poe's works echo Ainsworth's *Falls.* These borrowings may make Poe seem imitative, but they also are combined in such a way as to make his works unique. Passages in Poe where the Ainsworth influence are strongest are those depicting terror, crises, fainting, and returns to consciousness. Verbal parallels are sometimes supported by ideas of setting and situation which occur in both authors. A.I.D.

84-2036. Pollin, Burton R. *From ESTELLE into ANNABEL LEE: Genesis of a Line,* AN&Q, 19, 7/8, 1981, 106-7. Poe points out his debt to Mary Lawson's poem by marking the printed passage from her poem that he used. Lawson was a poet whom he admired. A.I.D.

84-2037. Pollin, Burton R. *Music and Edgar Allan Poe: A Second Annotated Check List,* PoeS, 15, 1, 1982, 7-13. [Bibliography divided as "Part I: Musical Compositions Based on Poe's Texts, by Composer"; "Part II: Music for Poe Films and Television Productions, by Composer";"Part III: Discography — Recordings Based on Poe's Works, by Composer".] J.B.B.

84-2038. Shear, Walter. *THE EPICUREAN and THE CITY AND THE SEA,* AN&Q, 19, 7/8, 1981, 105-6. Moore's *Epicurean* was an inspiration for Poe's *The City,* and Poe's work contains many passages that verbally parallel it with Moore's. A.I.D.

Harriet Beecher Stowe

84-2039. Ammons, Elizabeth. *Heroines in UNCLE TOM'S CABIN,* AL, 49, 2, 1977, 161-79. Stowe deliberately feminized Tom and linked him to Eva, who personifies "Christ's maternal love," and black and white mothers to challenge the evils engendered by a patriarchal society. She delayed Tom's story to approve Eliza's and George Harris's escapes (rebellion against slavery) and then argued "her case for non-violent resistance" to eradicate slavery through Tom, who reacts "from the heart" and embodies the ideals of a "stereotypical Victorian heroine." His martyrdom inspires George Shelby's freeing of the Shelby slaves. D.H.C.

Henry David Thoreau

84-2040. Cox, J. Robert. *LOCI COMMUNES and Thoreau's Arguments for Wilderness in WALKING (1851),* SSCJ, 46, 1, 1980, 1-16. Rhetorical *loci communes* used in *Walking* show that while Emerson believed wild nature revealed a "higher" reality, Thoreau saw it as both "real" in itself and as a source of creativity. L.B.K.

84-2041. Gura, Philiip F. *A Riddle Worth the Reading: Thoreau's Works and Days,* NEQ, 55, 3, 1982, 448-54. (rev.-art.) The publication of Thoreau's *Journal, Vol. I, 1837-1844* (ed. John C. Broderick, Elizabeth Hall Witherell, William L. Howarth, Robert Sattelmeyer, and Thomas Blanding, Princeton Univ. Pr., 1981) continues the work of the Thoreau Textual Center. This and further volumes will supersede the Dover reprint of the Walden edition. Richard Bridgman's *Dark Thoreau* (Lincoln: Univ. of Nebraska Pr., 1982) quirkily stresses Thoreau's deep pessimism and ambivalence towards nature. William Howarth's *The Book of Concord: Thoreau's Life as a Writer* (N.Y.: Viking Pr., 1982), in contrast to Bridgman's distraught Thoreau, argues that Thoreau came to an acceptance of the world's anomalies after reading *Origin of the Species.* The differing texts indicate how essential editions of the full, original works are. R.L.S.

84-2042. Gura, Philip F. *Thoreau's Maine Woods Indians: More Representative Men,* AL, 49, 3, 1977, 366-84. Thoreau's search for "representative men for his age" is evident in his discussion of American Indians in *The Maine Woods.* On his first trip to Maine (1846), he lamented the influence of the white race on the northern tribes, but found the Ktaadn wilderness too desolate. In 1853, he journeyed to the Chesuncook Lake region and reported closely on the activities, especially hunting, of Joe Aitteon; but his fascination turned to revulsion after Aitteon slaughtered a moose. In 1857, the developing anthropologist's search culminated with the Penobscot Indian, Joe Polis. Polis's example led Thoreau to the realization that the Indian's representativeness "was defined by his being a man who knew in the deepest sense the *anima* of the land he inhabited." D.H.C.

84-2043. Murray, Donald M. *Thoreau's Uncivil Man Rice,* NEQ, 56, 1, 1983, 103-9. During his walk up Deerfield Valley, Mass. in 1844, Thoreau met Erastus Rice, an irritable Yankee. In "Tuesday," in *A Week on the Concord and Merrimack Rivers,* Thoreau intentionally built his scene by contrasting placid scenery with ruggedness in order to emphasize his grudging admiration for Rice's Saxon tenacity and independence. R.L.S.

84-2044. Yannella, Philip R. *Socio-Economic Disarray and Literary Response: Concord and WALDEN,* Mosaic, 14, 1, 1981, 1-24. In *Walden* Thoreau's depiction of Concord differs from Emerson's idyllic one. Using socio-economic data concerning work, immigration and migration, and social stratification, it is now possible to evaluate the accuracy of Thoreau's assessment. In light of available non-literary documents about Concord in the 1840's and 1850's, Thoreau's observations appear misleading and incorrect; he tended to over-simplify the complex nature of the Concord community. Only interdisciplinary study elucidates these discrepancies and places *Walden* in its correct historical setting. M.E.B.

Nathaniel Beverley Tucker

84-2045. Wrobel, Arthur. *Use and Abuse of Sir Walter Scott: Nathaniel Beverley Tucker's THE PARTISAN LEADER,* AN&Q, 19, 1, 1980, 7-9. Abundant parallels exist between Scott's *Waverley* and Tucker's *Leader,* so that Tucker's work seems almost adaptation, suited to the Civil War Period, of Scott's historical novel. No doubt, he found his inspiration in Scott. A.I.D.

John Greenleaf Whittier

84-2046. Kimball, William J. *Whittier's LEAVES FROM MARGARET SMITH'S JOURNAL,* NEQ, 55, 2, 1982, 276-84. Whittier published *Leaves from Margaret Smith's Journal in the Province of Massachusetts Bay, 1678-79* anonymously in *The National Era* (June 1 - Nov. 9, 1848) to argue for tolerance between the Yankee and "Southron." He rejects all forms of intolerance through the character, Minister Russ. Although Quakers distrusted novels, Whittier believed this novella was acceptable because it used historical data to convey the history of intolerance in America. R.L.S.

William Wirt

84-2047. Hample, Judy. *William Wirt's Familiar Essays: Criticism of Virginia Oratory,* SSCJ, 44, 1, 1978, 25-41. In *The Letters of a British Spy* (1803), *The Rainbow* (1804-1805), *The Old Bachelor* (1810-11), and *Hints to Preachers* (1821), Wirt sought to point out oratorical models, encourage a classical educational system, and promote the values of oratory. L.B.K.

Nineteenth Century, 1800-1870, U.S. Fiction

84-2048. Ringe, Donald A. *The American Revolution in American Romance,* AL, 49, 3, 1977, 352-65. The romancers (Cooper, John Pendleton Kennedy, William Gilmore Simms) used historical sources, alluded to significant historical events, and introduced historical characters, but concerned themselves with the significance of the American Revolution. All viewed the war as a civil conflict (often expressed by the divided family) "fought and won by young committed men" and saw the patriots and their descendants as a "natural aristocracy." John Neal, who criticized Cooper's "unnatural" characters, use of non-vernacular, and patterning on foreign models, relied too heavily "upon the natural experience of the common man" and was unable to integrate the historical and non-historical parts of his narrative to give meaning to the whole. D.H.C.

Nineteenth Century, 1800-1870, U.S. General

See 84-1835.

UNITED STATES VII. NINETEENTH CENTURY, 1870-1900

Ewing Allison

84-2049. [Chapman, Mary Lewis]. *[untitled]*, LiSk, 18, 11, 1978, [1-2]. Allison wrote the poem "Derelict", the best continuation of Stevenson's pirate chant in *Treasure Island*, in 1891. J.B.B.

Stephen Crane

84-2050. Ellis, James. *The Game of High-Five in THE BLUE HOTEL*, AL, 49, 3, 1977, 440-2. In *The Blue Hotel*, Crane shifts from "the microcosmic card game of High-Five in which the players play their own cards to the macrocosmic game of chance in which the players themselves become cards played upon by Fate." From two to six players participate in the card game and the story. Five's are important in the game; five people collaborate in the murder of the Swede. D.H.C.

84-2051. Gullason, Thomas A. *Stephen Crane's Sister: New Biographical Facts*, AL, 49, 2, 1977, 234-8. Agnes Elizabeth Crane, "Crane's favorite sister and surrogate mother," taught at Mountain House School in Port Jervis, New York, but resigned shortly after a report about her class control. She later taught in Ashbury Park, New Jersey, at Ashbury Park School, where Crane was a student. She suffered from emotional upheavals and died in 1884 at 28 from "cerebro-spinal meninges". D.H.C.

84-2052. Hall, Dean G. *Stephen Crane's Glittering Possession*, AN&Q, 19, 9/10, 1981, 147-8. The possession is a toy fire engine and not a lemon, an earlier interpretive suggestion. A.I.D.

84-2053. Murphy, Brenda. *A Woman with Weapons: The Victor in Stephen Crane's GEORGE'S MOTHER*, MLS, 11, 2, 1981, 88-93. Although the central conflict in Crane's story is between George Kelcey and his mother, critics disagree over the specific elements in this conflict. This story is not Crane's sharpest attack on the fanatic Methodism of his youth, but it may be the most affecting. Despite the fact that Mrs. Kelcey is dead at the end of the story, she is the victor, for she has saved her son from the forces of sin. Hers is a moral victory, though it has destroyed both mother and son. E.L.S.

Mary E. Wilkins Freeman

84-2054. Pryse, Marjorie. *The Humanity of Women in Freeman's A VILLAGE SINGER*, CLQ, 19, 2, 1983, 69-77. Rather than being a redemption of society, Freeman's misunderstood story expresses the tragedy of a community which turns away from old women. Candace shows her community the lost way they must regain. L.M.S.

Hamlin Garland

84-2055. Becknell, Thomas. *Hamlin Garland's Response to Whitman*, ON, 7, 3, 1981, 217-35. The realist and "local colorist" Garland has been viewed as either separate from or a follower of the idealist Whitman. These opposing viewpoints occur because Garland respected but misunderstood Whitman and failed to share his vision. Like Whitman, Garland wrote of America — its lands, people, democracy — but he narrowed Whitman's experimentation with an American language to the local colorists' fidelity to physical detail, and reduced Whitman's vision of the future of the prairies to either backward-looking dreams of boyhood or pictures of a hard-bitten, weary presnt. Garland saw the fugitive and exploitative rather than the lyrical elements of Western expansion; he believed that future American literature should concern itself with the long-suffering common people — in realistic, understandable prose fiction. M.J.N.

William Dean Howells

84-2056. Arms, George. *Howells' Last Travel Book*, ON, 8, 2, 1982, 131-55. *Hither and Thither in Germany* (1920) is an excised version of *Their Silver Wedding Journey* (1899), a novel made into a travel book. Howells felt the novel could be made into his life's best work, despite its general acceptance as his worst novel. The change from the original author's voice to those of the Marches facilitated the transformation and made a sympathetic view of Germany possible in 1920. G.H.B.

84-2057. Carrington, George C., Jr. *Howells: The Aging Artist in the Easy Chair*, ON, 8, 2, 1982, 157-88. Howells adopted a dramatic mask in the *Harper's Monthly* "Editor's Easy Chair" to expose his feeling about literary life and art as an aging artist. The fictional sketches allowed him the freedom to argue his beliefs one way or the other and with much irony without having to deal directly with the fact of age and its artistic implications. Thus, he was able to follow a realistic creed — "the extraction of truth, and hence beauty, from the commonplace" — while seeing things in their organic relations. G.H.B.

84-2058. Cook, Don L. *Realism and The Dangers of Parody in W.D. Howells' Fiction*, ON, 8, 1, 1982, 69-80. Howells's use of parody that questions readers' assumptions is also an extension of his personality which reacts against sentimental romance. His particular technique looks at the results of convention and cliché and seeks to help readers to outgrow their illusions. The dangers of such a pragmatic approach lie in an audience response which misconstrues the author by taking him literally and so labelling him as unaware of decorum; and in an audience which "will swallow the bait and remain sublimely unaware that he has been hooked." G.H.B.

84-2059. Crowley, John W. *An Interoceanic Episode: THE LADY OF THE AROOSTOOK*, AL, 49, 2, 1977, 180-91. In *The Lady of Aroostook*, Howells rejects Europe and New England for the pastoral ideal of California and uses "marriage as a symbol of cultural regeneration." Lydia Blood's sexuality, stressed in her surname, is the source of Staniford's redemption. On the voyage and in Europe, Lydia outgrows her excessive Puritan conscience. Each brings "the best qualities of their respective Eastern cultures" to their marriage. D.H.C.

84-2060. Crowley, John W. *Dating Howells' Adolescent Breakdown*, ON, 8, 1, 1982, 13-22. Two authoritative biographers dispute the date of the breakdown: Edwin H. Cady (*The Road to Realism: The Early Years, 1835-85, of William Dean Howells*, Syracuse: Syracuse Univ. Pr., 1956) says 1854, but for the wrong reasons; Kenneth S. Lynn (*William Dean Howells: An American Life*, New York: Harcourt Brace Jovanovich, 1971) incorrectly states 1856. As revealed in *My Literary Passions*, the breakdown occurred prior to 1855, the year Howells read Tennyson's *Maud*. Howells's 1915 correspondence with his sister, Aurelia, refreshed his memory about the breakdown and allowed him to establish 1854 as the correct date in *Years of My Youth*. G.H.B.

84-2061. Crowley, John W. *Howells and the Sins of the Father: THE SON OF ROYAL LANGBRITH*, ON, 7, 2, 1981, 79-94. Howells's "psychological realism," especially in his later novels, reflects concerns similar to those of Hawthorne. *The Son of Royal Langbrith* can be viewed as a reworking of "the kind of psychological and philosophical riddles that had perplexed Hawthorne" in *The House of the Seven Gables*. Howells examines to what extent a predecessor's evil action "overshadows his posterity" by looking into the "psychological processes of transmission and remission." The moral question of complicity is resolved by a conscious response to evil psychological forces — a "melioristic faith in free will." Howells's treatment of Hawthornian concerns moves toward Freudian psychology as viewed by Edwin H. Cady (*The Realist at War: The Mature Years, 1885-1920, of William Dean Howells*, Syracuse: Syracuse Univ. Pr., 1958). G.H.B.

84-2062. Havighurst, Walter. *Howells of Hamilton*, ON, 8, 1, 1982, 7-11. Although he was an internationally renowned figure, living on Boston's Beacon Hill in 1890 when he wrote *A Boy's Town*, this recollection illustrates Howells's continuing pre-occupation with his midwest upbringing. G.H.B.

84-2063. Jones, Joel M. *A Shaker Village Revisited: The Fading of the Familial Ideal in the World of William Dean Howells*, ON, 8, 2, 1982, 85-100. In the Shaker novels, Howells used the Shaker marriage ideal metaphorically to examine all social relations, measuring "the moral progress of his contemporary culture." As the world increasingly measured itself in terms of the self, Howells looked to the Shaker "angelic life" as having real value in the "family of man." G.H.B.

84-2064. Lenz, William E. *THE LEATHERWOOD GOD: William Dean Howells' Confidence Man*, ON, 8, 2, 1982, 119-30. Using Taneyhill's history of Joseph Dylks (*The Leatherwood God (1869-70) in Two Versions*, Gainesville, Florida: Scholars' Facsimilies and Reprints, 1966), Howells "explores the limits of frontier optimism and the capacity of self-delusion" in the confidence man. His analysis of Matthew Braile from a psychological perspective reveals the evil nature of a Dylks-type evangelist. Ultimately, the novel exposes 19th-century ideological betrayal while advocating confidence in American culture. G.H.B.

84-2065. Merrill, Ginette de B. *The Meeting of Elinor Gertrude Mead and Will Howells and Their Courtship,* ON, 8, 1, 1982, 23-47. Unpublished letters to the Hayes family and Howells's own papers depict the courtship of Mead and Howells from their first meeting in Columbus, Ohio (Dec., 1860), through their Dec. 1862 marriage in Paris. Howells's Venetian diary exposes how his madness for Elinor's love caused him to vacillate between extreme melancholoy, while feeling homesick and waiting for her letters, to elation when the mail brought him news from her. His despair was reminiscent of adolescent hypochondria, further agonized by a fear of his own family's opposition to the marriage. G.H.B.

84-2066. Nordloh, David J. *The Howells Collection at Miami,* ON, 8, 2, 1982, 189-95. Miami University (Ohio) maintains a significant collection of Howells's books, correspondence, and literary mss, a substantial resource for Howellsians. His natural affinity for Ohio as his "emotional and psychic foundation" makes the growing collection a fitting monument to the man. G.H.B.

84-2067. Pattison, Eugene H. *Ambiguities in History: The Making of STORIES OF OHIO,* ON, 8, 2, 1982, 101-17. Using initial reader interest in adventure fiction, Howells led his readers to "serious history" in *Stories of Ohio.* He turned what could have been stories showing childhood fascination into moral statements about the civilization of Ohio, moving away from a lyrical and ambitious beginning to a carefully selected subjective statement. G.H.B.

84-2068. Uba, George R. *STATUS and CONTRACT: The Divorce Dispute of the 'Eighties and Howells' A MODERN INSTANCE,* CLQ, 19, 2, 1983, 73-89. *Status* and *Contract* help explain the attitude toward divorce in the 1880's and in *A Modern Instance* — that is, that historically there is movement from emphasis on the family unit to emphasis on the individual. Therefore, the primary reason for rising divorce rates was the decline of family authority and increased emphasis on the individual, which is what Howells shows us. L.M.S.

84-2069. Woodress, James. *VENETIAN LIFE: Background, Composition, Publication, and Reception,* ON, 8, 1, 1982, 49-67. Howells's journey to Venice as the American consul marks the beginning of his literary success. Highly encouraged by James Russell Lowell, Howells used his Venice journal as a foundation for *Venetian Life* -- a book refined by his study of Italian language, Italian literature, and Venetian men and society. Hurd was the New York publisher who gave the "minor classic" its initial step toward popularity. G.H.B.

Henry James

84-2070. Alexander, Charlotte. *Henry James and HOT CORN,* AN&Q, 19, 3/4, 1980, 44-6. Late in life James recalled a book called *Hot Corn* and had the idea that it was a book not intended for young boys. Evidently he never checked to find, nor read, the work in question. A.I.D.

84-2071. Anderson, Walter E. *The Rape of the Eye: A Psychoanalytic Reading of THE ASPERN PAPERS,* PsyR, 70, 1, 1983, 101-19. The narrator of this novel is voyeuristically intent on seeing Juliana Bordereau. Her concealed eyes, veiled by a green shade, frustrate this desire. He is equally frustrated from looking at her papers. When her niece, Tina, offers him the mss at the price of taking her, he flees. The news that the papers have been burnt is an intense relief to him. Such destruction was a recurrent theme for James: love letters are reduced to ashes in *Sir Dominick Ferrand* (1892) and *The Abasement of the Northmores* (1900). Thus, James could imaginatively see mysteries which he was psychologically blocked from experiencing in actuality. The preface to *The Portrait of a Lady* significantly alludes to peering through the windows of the house of fiction. R.R.

84-2072. Banta, Martha. *Beyond Post-Modernism: The Sense of History in THE PRINCESS,* HJR, 3, 2, 1982, 96-107. James's fiction, particularly *The Princess Casamassima,* expresses how history invades the characters' lives and the novels' culture and how individuals make marks on history. With Frederic Jameson's theories of literary history as gauges, James's fiction seems to be post-structuralist and so beyond post-modernism. J.M.B.

84-2073. Bass, Eben E. *Henry James and the Venetian Voice,* CLQ, 19, 2,, 1983, 98-108. *The Pupil* anticipates *The Wings of the Dove* in the parallel uses of language and voice allusions as means of persecution. These uses follow four themes: (1) the voice of the enemy; (2) the terror of death; (3) the storm; and (4) the deceit of a friend. L.M.S.

84-2074. Beauchamp, Andrea Roberta. *ISABEL ARCHER: A Possible Source for THE PORTRAIT OF A LADY,* AL, 49, 2, 1977, 267-71. Internal parallels show *Isabel Archer,* a story by Professor Alden, D.D., in *The Ladies' Wreath* (1848-49), may be a source for James's *The Portrait of a Lady.* Both Isabels say they are not anxious to wed, yet marry "unfeeling hypocrites" after ignoring counsel. Neither sees beyond surface appearances. Realization of their husbands' duplicity is revealed retrospectively. Both works depict the traditional opposition of natural simplicity and corrupt sophistication (country versus city in *Isabel Archer* and America versus Europe in *Portrait*). There is no external evidence, but James had possible access to the magazine. D.H.C.

84-2075. Cadbury, Vivian, and William Laskowski, Jr. *A Bibliography of the Writings on Henry James by Leon Edel, With Some Annotations,* HJR, 3, 3, 1982, 176-99. [This is a 196-item bibliography of Edel's writings on James, including translations of Edel's works, presented in chronological order.] J.M.B.

84-2076. Cohen, Paula Marantz. *Feats of Heroism in THE SPOILS OF POYNTON,* HJR, 3, 2, 1982, 108-16. Through the first part of the novel the emphasis is on the material world, but Fleda's character raises that level to a higher plane. The emphasis is shifted from an attitude of win or lose to one of freedom, which Fleda achieves at the end of the novel through the burning of Poynton. J.M.B.

84-2077. Cowdery, Lauren T. *Henry James and the 'Transcendent Adventure': The Search for the Self in the Introduction to THE TEMPEST,* HJR, 3, 2, 1982, 145-53. James's introduction to *The Tempest,* written at the request of Sidney Lee, is a look at Shakespeare's imagination, which James sees as very different from his own. The effort may be an attempt by James to capture the elusive spirit of art. J.M.B.

84-2078. Craig, David M. *The Indeterminancy of the End: Maggie Verver and the Limits of Imagination,* HJR, 3, 2, 1982, 133-44. The ending of *The Golden Bowl,* particularly the last few paragraphs, is inconclusive although Maggie's effort produces a reunion with her husband. The nature of the reunion necessitates consciousness and Maggie must continuously explore the new territory she has found. J.M.B.

84-2079. Cross, Mary. *Henry James and the Grammar of the Modern,* HJR, 3, 1, 1981, 33-43. James devises a literary language that encompasses the complexity of reality — a language that many moderninsts are indebted to. Language serves as both medium and action in *The Portrait of a Lady.* J.M.B.

84-2080. Curtsinger, E.C. *James's Writer at the Sacred Fount,* HJR, 3, 2, 1982, 117-28. The narrator of *The Sacred Fount* succeeds in his creative act of discovery and produces a work of art. The narrator, realizing the force of love affecting imagination, moves toward a truth to which he can give order and form. J.M.B.

84-2081. Edel, Leon. *How I Came to Henry James,* HJR, 3, 3, 1982, 160-4. Edel first became interested in James through the study of James Joyce. He found the modern novel he was studying in Joyce had roots in James and so he turned first to *The Wings of the Dove,* which led to a lifetime devoted in large part to the study of James. J.M.B.

84-2082. Edel, Leon. *Shaping and Telling: The Biographer at Work,* HJR, 3, 3, 1982, 165-75. The appearance of many letters by James was, in large part, responsible for the enlargement of an anticipated one-volume factual biography into a five-volume work. The amount of primary material allowed for a psychoanalytic approach to the biography. J.M.B.

84-2083. Empet, Carol J. *James' PORTRAIT OF A LADY and Browning's MY LAST DUCHESS: A Comparison,* DLAJ, 12, 1/2, 1978-79, 79-84. James may have borrowed some elements of plot and characterization from Browning, a poet he admired: James's Osmond, like Browning's duke, is a calculating, egoistic connoisseur who sees his wife is a possession. M.D.J.

84-2084. Fincham, Gail. *Fairytale, Mythical and Realistic Elements in Henry James's THE WINGS OF THE DOVE,* ESA, 24, 2, 1981, 95-106. *The Wings of the Dove* fuses naturalism with myth, the conventions of psychological realism alternating with those of archetypal symbolism. This alternation reflects the complexity of experience which the moral and epistemological ambiguities of the late style were designed to dramatize. Here James interweaves fairytale, legendary, and realistic elements, allowing them to comment ironically on each other. Milly Theale is presented first as myth figure (Golden Age Princess); then as Cinderella in an ironic travesty of that fairytale; then as real Cinderella, struggling to survive; then as Sleeping Beauty; and finally as legendary scapegoat. The mythical imagery and myth situations evoked around Milly are counterpointed against realistic imagery and realistically conceived situations, so that the novel's organizing principle is contrast. W.R.

84-2085. Frank, Albert J., von. *James Studies 1980: An Analytical Bibliographical Essay,* HJR, 3, 3, 1982, 210-28. The year's work on James included books, general articles, articles on single novels, and miscellaneous articles. Some of the approaches to James in these works are purposely non-traditional. J.M.B.

84-2086. Jensen-Osinski, Barbara. *The Key to the Palpable Past: A Study of Miss Tina in THE ASPERN PAPERS,* HJR, 3, 1, 1981, 4-10. Tina proposes marriage to the narrator in order to resolve her inner conflict and to give the narrator an opportunity to prove his humanity by joining the Venice family. Tina's strength of character and her action are her assets. J.M.B.

84-2087. Leith, Thomas M. *The Editor as Hero: Henry James and the New York Edition,* HJR, 3, 1, 1981, 24-32. With the New York Edition James stressed both his mature style and mature aestheticism in his choice of works and his revisions. The most important legacy of the New York Edition is the shift of hero from character to author and from author to reader. J.M.B.

84-2088. Lyons, Richard S. *"In Supreme Command": The Crisis of the Imagination in James's THE AMERICAN SCENE,* NEQ, 55, 4, 1982, 517-39. In *The American Scene,* after nearly 20 years in Europe, Henry James recorded his response to the changed American culture by applying his concept of the writer's *imagination.* He records a series of crises, as his imagination responds to: (1)autumn beauty/ugliness in New England; (2)New York as a relentless destroyer of the past; (3)Newport/Concord as representative of the best of the past; (4)the South (Richmond) and the "cruelty" of the imagination; and (5)Florida as the apotheosis of the superficial. James examines the moral indifference latent in his use of the *imagination.* He reaffirms the *imagination's* creative power. R.L.S.

84-2089. Malmgren, Carl. *Henry James's Major Phase: Making Room for the Reader,* HJR, 3, 1, 1981, 17-23. With the fiction of the major phase James signals the beginning of modern fiction. For instance, interpretation becomes the responsibility of the reader. The author is less dominant, thus resulting in more reader initiative. J.M.B.

84-2090. Mazzella, Anthony J. *A Selected Henry James Artsography,* HJR, 3, 1, 1981, 44-58. [This is a list of James's works adapted for dance, film, television, opera, and spoken-word recording.] J.M.B.

84-2091. Newberry, Frederick. *A Note on the Horror in James's Revision of DAISY MILLER,* HJR, 3, 3, 1982, 229-32. James's revision of *Daisy Miller* for the New York Edition focuses on his use of the word "horror" in the later version. The word has sexual connotations when used about Daisy and emphasizes Winterbourne's misinterpretation of the girl. J.M.B.

84-2092. Norrman, Ralf. *End-Linking as an Intensity-Creating Device in the Dialogue of Henry James's THE GOLDEN BOWL,* ES, 61, 3, 1980, 252-63. The extraordinary density of James's prose depends on inter-sentence, inter-period, and inter-paragraph repetitions. James uses theme to theme, theme to rheme, rheme to theme, and rheme to rheme combinations. His method demands high reader attention in banter as well as serious discourse, for it becomes a dialectic of discovery. M.S.W.

84-2093. Patnode, Darwin. *The Quality of Life in THE AMBASSADORS,* DLAJ, 12, 1/2, 1978-79, 99-108. Strether's often misunderstood exhortation "Live all you can" does not endorse immersion in sensuous experience, including heterosexual love, but rather the usual Jamesian mode of vicarious living: observing others from a safe distance. M.D.J.

84-2094. Portales, Marco A. *Strether and Women,* MLS, 11, 2, 1980, 17-23. In James's novel *The Ambassadors* the central plot is concerned with the vicissitudes of Strether's dealing with women. Strether's experiences with the women he meets in Europe make him into a more resourceful ambassador; they make him feel the spirit of youth again. They supply him with the little surprises of life. What Strether owes to women, then, as Maria Gostrey tells him, is the excitement of his life. E.L.S.

84-2095. Tintner, Adeline R. *Pater in THE PORTRAIT OF A LADY and THE GOLDEN BOWL, Including Some Unpublished Henry James Letters,* HJR, 3, 2, 1982, 80-95. James's opinion of Walter Pater becomes evident in some of his letters, as does the influence of Pater in the two novels. Pater's *Studies in the History of the Renaissance* had a particular influence on James, but James struggled to go beyond the passivity of Pater's philosophy. J.M.B.

84-2096. Tremper, Ellen. *Henry James's THE STORY IN IT: A Successful Aesthetic Adventure,* HJR, 3, 1, 1981, 11-16. James's *The Story In It* bears some resemblance to his sketch on Gabriele D'Annunzio. In the story, James attempts to improve upon the aestheticism of D'Annunzio while retaining D'Annunzio's strong points. J.M.B.

84-2097. Ward, J.A. *Silence, Realism, and THE GREAT GOOD PLACE,* HJR, 3, 2, 1982, 129-32. *The Great Good Place* is similar to Poe's *Silence — A Fable,* but silence in James's tale is unsettling and not placid. Some Jamesian characters use silence to fill needs that social interaction is inadequate to address. J.M.B.

See also 84-1961.

Sarah Orne Jewett

84-2098. Portales, Marco A. *History of a Text: Jewett's THE COUNTRY OF THE POINTED FIRS,* NEQ, 55, 4, 1982, 586-92. After Jewett's 1896 edition of *The Country of the Pointed Firs,* various editors added "A Dunnet Shepherdess," "The Queen's Twin," and "William's Wedding" between the first 20 chapters and "The Backward View." Mary R. Jewett stated (1919) that Sarah wanted "The Queen's Twin" added, perhaps on the advice of Charles Minor Thompson, but no source authorizes this change or the arrangement by Willa Cather (1925). Warner Berthoff, Francis Fike, and David Bonnell Green have edited varying editions. Green's 1962 reprint of the 1896 edition, on balance, appears to be the best text. R.L.S.

Mary E. Bradley Lane

84-2099. Segal, Howard P. *The Feminist Technological Utopia: Mary E. Bradley Lane's MIZORA (1890),* Altern, 4, 2/3, 1981, 67-72. Mizoran society is one in which all men have been eliminated. The women of this society are nothing like Amazons, however; they are refined and have developed a life-long meritocracy system. The heroine of the novel returns to the Western world but fails to secure equality for women. P.A.H.

Edmund Clarence Stedman

84-2100. Hoagland, Clayton. *Anniversary,* LiSk, 18, 1, 1978, [6]. Stedman showed exceptional judgement and foresight in selecting works to include in his anthologies. J.B.B.

Mark Twain

84-2101. Eppard, Philip B. *Mark Twain Dissects an Overrated Book,* AL, 49, 3, 1977, 430-40. Evidence of Twain's humor in *An Overrated Book* (a review in the Contributors' Club, *Atlantic Monthly,* June, 1877), "his claim to have written a review" of Reverend Edward Payson Hammond's *Sketches of Palestine,* his semi-regular contributions to the Contributors' Club, a cryptic reference in a letter, and matching passages clipped from his copy and quoted in the review establish his authorship. [The review is reprinted.] D.H.C.

84-2102. Michelson, Bruce. *Mark Twain the Tourist: The Form of THE INNOCENTS ABROAD,* AL, 49, 3, 1977, 385-98. Twain's *The Innocents Abroad,* written for readers who "expected clowning," "is a stylistic experiment with the principle of improvisatory play." The narrative voice is one of make-believe, not burlesque. Self-contradiction arises from "play for its own sake" which is not "required to be either consistent or consistently funny." The *Quaker City* voyagers are divided into two groups: the "pilgrims" ("the somber and the puritanical," "the passive and the unimaginative travelers") and "the boys." Twain is one of "the boys". When he leaves Europe for the Holy land, he becomes a pilgrim, the play ends, and the book deteriorates. D.H.C.

84-2103. Schleiner, Louise. *Romance Motifs in Three Novels of Mark Twain,* CLS, 13, 4, 1976, 330-47. Although Mark Twain ridiculed the romance and even satirized it, he used romance motifs in *The Gilded Age, The Prince and the Pauper,* and *Puddn'head Wilson.* Twain was well acquainted with the romances of the high middle ages and the Renaissance. In *The Gilded Age* Laura is the aristocratic orphan on an identity quest and the lofty lady with a train of captives. Both *The Prince and the Pauper* and *Puddn'head Wilson* deal with the twins of romance. E.N.J.

Edward Noyes Wescott

84-2104. [Chapman, Mary Lewis]. *[untitled],* LiSk, 22, 6, 1982, [1-2]. Wescott wrote *David Harum* while seriously ill with tuberculosis. He based Harum on his father. J.B.B.

Owen Wister

See 84-2291.

Nineteenth Century, 1870-1900, U.S. Poetry

84-2105. Engel, Bernard F. *Why So Doleful?: The Funereal Poetry of the Early Midwest,* ON, 7, 2, 1981, 147-59. Funereal poets work out of the Romantic tradition which emphasizes the individual, the midwesterner defining the self as a participant in the family. Funereal verse of the westward movement is due, in part, to an urge to remain in the mainstream of culture. Death is fascinating because it breaks up familial and cultural wholeness and is its ultimate enemy. In the tradition of Tennyson, Poe, and Whitman, lampooned in Twain's *Ode to Stephen Dowling Bots, Dec'd.,* midwesterners muse on and try to understand a heaven that would keep the self intact and in the purlieu of family and friends. Sarah Piatt, a prominent regional poet, also works in the Romantic tradition, dreaming in domestic utopia while sharing another's grief. G.H.B.

Nineteenth Century, 1870-1900, U.S. Prose

84-2106. Blue, Frederick. *Kate's Paper Chase: The Race to Publish the First Biography of Salmon P. Chase,* ON, 8, 4, 1982/83, 352-63. Katherine Chase Sprague went to extreme measures to prevent Robert Bruce Warden's biography of her father, Chief Justice Chase, from being published before the idealized hagiography she had engaged Jacob Schuckers to write. Her attempts to forestall and discredit Warden's authorized and objective biography were of little avail. Although Warden's biography was published first, both are still considered primary sources. G.H.B.

Nineteenth Century, 1870-1900, U.S. General

84-2107. Stonum, Garl Lee. *Undoing American Literary History,* Diacritics, 11, 3, 1981, 2-12. (rev-art., John Irwin, *American Hieroglyphics,* Yale Univ. Pr., 1980). The poor fit between American Renaissance texts and the poetics used to explicate them requires a Derridean theory or the disjunctive thought of the European Post-structuralists to account for their anomalies. Critical theory must explain their radical disunities: shifts of tone, style, and stance, intense self-reflexivity, large referential claims, and bizarre representations of selfhood. Irwin's claim that pictorial script represented an origin when nature and language were one, and that the decoding of hieroglyphics suggested that self-evident signs were once possible becomes symbolic. This works for Emerson, who stressed the visual, but not for Thoreau and Whitman, who stressed the union of nature and language as aural. Irwin's best case is Poe's *Pym.* R.R.

UNITED STATES VIII. TWENTIETH CENTURY

Edward Albee

84-2108. Robinson, Fred Miller. *Albee's Long Night's Journey into Day,* MLS, 11, 3, 1981, 25-32. Albee's play *A Delicate Balance* should not be judged by the conventions of realist theatre. Instead, it parodies those conventions in its comic structure and in the attractiveness of its two protagonists, Agnes and Tobias. Albee is sympathetic about a human situation and its human solution. He has constructed the play to deny the melodrama which critics find in it. The play is a first-rate comedy of contemporary manners with admirable leads and weaker supporting characters. Only if this is understood can it be successfully produced. E.L.S.

Sherwood Anderson

84-2109. Dent, Gene H. *Sherwood Anderson on Video: A STORY TELLER'S TOWN and SHERWOOD ANDERSON'S BLUE RIDGE COUNTRY,* GLRev, 7, 2, 1981, 25-8. Two TV documentaries, *A Story Teller's Town* (1976) and *Sherwood Anderson's Blue Ridge Country* (1979), portray Anderson as "a man directly involved in the affairs of other men." Their popularity demonstrates television's potential to reach a large audience with cultural programming. M.D.J.

84-2110. White, Ray Lewis. *Sherwood Anderson, Ben Hecht, and ERIC DORN,* AL, 49, 2, 1977, 238-41. The friendship between Anderson and Hecht ended in 1921, the year Hecht's *Eric Dorn* was published. Although Hecht wrote about their feud, Anderson never discussed it or the book possibly because he did not want to call attention to Warren Lockwood, an unpleasant character in *Eric Dorn*, who exhibits the traits, habits, and background of Anderson. D.H.C.

84-2111. Wilson, Raymond. *Rhythm in WINESBURG, OHIO,* GLRev, 8, 1, 1982, 31-43. E.M. Forster's concept of "rhythm" as a unifying feature of fiction applies to *Winesburg, Ohio.* The unifying rhythm of hands evokes indescribable emotions, reveals motivation, and introduces characters concisely but graphically. M.D.J.

Harriette Arnow

84-2112. Wagner, Linda W. *Harriette Arnow and the 1980's,* GLRev, 8, 1, 1982, 1-10. Arnow's Cumberland novels; *Hunter's Horn* (1949); N.Y.: Avon Books, 1976) and *The Dollmaker* (N.Y.: Macmillan, 1954), realistically portray lives warped by poverty and fundamentalist religion. The novels should have wide appeal in the 1980's. M.D.J.

John Barth

84-2113. Domini, John. *LETTERS and Ethics: The Moral Fiction of John Barth,* FInt, 12, 1980, 247-58. *Letters* illustrates Barth's return — after his earlier novels — to "the world of social conscience and physical pain." J.B.B.

84-2114. Madden, David W. *The SOT-WEED FACTOR'S Ironic Narrator,* AN&Q, 19, 7/8, 1981, 117-18. The novel parodies many 18th-century themes, but it is in the narrator that the point of view is most clearly seen, revealing the full effect of irony in the work. A.I.D.

84-2115. Stonehill, Brian. *A Trestle of LETTERS,* FInt, 12, 1980, 259-68. *Letters* "offers a [bridge] between 'postmodern' sophistication and the 'old-fashioned' springs of narrative." J.B.B.

Saul Bellow

84-2116. Goldman, Liela. *On the Character of Ravitch in Saul Bellow's HERZOG,* AN&Q, 19, 7/8, 1981, 115-16. Ravitch had a real-life counterpart who died in Montreal in 1979. He was a published poet, Zechariah Chana Bergner, who used Ravitch as a pen name. A.I.D.

84-2117. Goldman, Mark. *HUMBOLDT'S GIFT and the Case of the Split Protagonist,* MLS, 11, 2, 1981, 3-16. Bellow generally concentrates on a single protagonist in his novels, whether he uses first-person or third-person narrator. Although *Humboldt's Gift* is a first-person narrative, it does not fit into Bellow's usual pattern. This novel focuses on two characters: von Humboldt Fleisher, the protagonist, and Charles

Citrine, the narrator. The serious theme beneath the comic surface is the tragic role of the artist in the modern world, and in support of this theme Bellow fuses his two characters into one split protagonist who repeats the same journey and quest and arrives at the same conclusion — that the new order, the new world, takes over and renews itself. E.L.S.

84-2118. Schraepen, Ed. *HUMBOLDT'S GIFT: A New Bellow?*, ES, 62, 2, 1981, 164-70. In *Humboldt's Gift* Bellow achieves new levels of complexity in defining antitheses between the world of distraction and the spiritual, transcendental world. A comic hero, Citrine, uses his own oddities to advance spiritually. Bellow "naturalizes" intimations of immortality by placing them within the mold of his common-sensical world of comedy. Though an extension of earlier concerns, the novel falters, for Citrine, removed from the distractions of American reality, fades into the mystic. M.S.W.

See also 84-2290.

John Berryman

84-2119. Mancini, Joseph Jr. *A Hearing Aid for Berryman's DREAM SONGS*, MLS, 10, 1, 1979/80, 52-9. Berryman has warned that too many people read poetry with their eyes and not with their ears. As the reader of Berryman's poems both hears and speaks the poems, he participates in the same process which Berryman and his protagonist, Henry, engage in. The reader goes out of himself in order to come back into himself, thus recognizing his capacity to become part of another. E.L.S.

84-2120. Thomas, Harry. *Our Raleigh, Our Chaucer: An Introductory Note to Berryman's DREAM SONGS*, RaJAH, 2, 2, 1982, 1-13. Berryman is "our great elegaic poet," grieving for dead writers, still more for himself; he is also "our great comic poet," a satirical genius whose humor originated in pain and hostility. M.D.J.

Richard P. Blackmur

84-2121. Fraser, Russell. *R.P. Blackmur: The Politics of a New Critic*, SR, 87, 4, 1979, 557-72. Blackmur's writings reveal an antipathetic attitude towards political ideas and events. G.R.T.

Robert Bly

84-2122. Davis, William V. *To Attend, Singing, to the Trace of the Fugitive God: A Note on Robert Bly and the Poetry of Apocalypse*, NCLit, 13, 2, 1983, 6-8. There is an apocalyptic metaphor that runs through all of Bly's poetry. This is a part of the poet's drive toward inward vision, as seen in *Each Day I Live* and expounded in the introductory essay to *This Tree Will Be Here For a Thousand Years.* S.H.G.

Kay Boyle

84-2123. Hoagland, Clayton. *[untitled]*, LiSk, 20, 3, 1980, [1-2]. Kay Boyle has a special "grace and beauty" in her work. J.B.B.

Gwendolyn Brooks

84-2124. Brown, Martha H., and Marilyn Zorn. *GLR Interview: Gwendolyn Brooks*, GLRev, 6, 1, 1979, 48-55. [Brooks regards writing as "part of life"; it has not interfered with her being a wife and mother. Generally approving women's liberation, she warns Black women not to separate themselves from Black men. Blacks should resist the temptation to write like and for whites; they should deal with Black experience and address themselves to their "family". Conventional forms are likely to impede their progress in "Blackening" English.] M.D.J.

Van Wyck Brooks

See 84-2209.

Willa Cather

84-2125. Peterman, Michael. *"The Good Game": The Charm of Willa Cather's MY ANTONIA and W.O. Mitchell's WHO HAS SEEN THE WIND*, Mosaic, 14, 2, 1981, 93-106. Although superficially different, both novels juxtapose the open prairie with the small prairie town, and both celebrate childhood experience. Not only are both books "western" novels, they are similar in their use of characterization to symbolize the land and in their attitudes concerning human perception and maturation. Both authors are romantics, giving primacy to feeling over reason. The novels' main characters come to represent the spiritual and ethical qualities of the land, a theme further developed by the contrast between town and country. These novels capture the West as a distinctive area shared by Canadians and Americans alike. M.E.B.

Hart Crane

84-2126. Bleich, David. *Symbolmaking and Suicide,* HSL, 10, 1/2/3, 1978, 70-102. While Hart Crane's death may not have been deliberate, a self-destructive mood overshadowed his entire life. Attempting to create the bridge as both symbol and poem, his masculine world failed: oedipal complex, homosexuality, and alcoholism overpowered his transcendent attempts. Final physical and psychological loss of his mother induced his psychotic self-destructive act; but his mystical and deviant faith in words and language as humanity's salvation remains, sane and true. L.D.G.

84-2127. Martin, Robert K. *Painting and Primitivism: Hart Crane and the Development of an American Expressionist Esthetic,* Mosaic, 14, 3, 1981, 49-62. German Expressionism exhibits a dynamic, non-historical, non-spiritual quality that appealed to Crane, not only in painting and esthetic theory but in music as well. It conveys the search for new forms and the rejection of the criteria of mimetic art. *The Bridge* is Crane's attempt to render the material of American experience from an Expressionist perspective. M.E.B.

Samuel R. Delany

84-2128. Renault, Gregory. *Speculative Porn: Aesthetic Form in Samuel R. Delany's THE TIDES OF LUST,* Extrap, 24, 2, 1983, 116-29. One should read *The Tides of Lust* not as mere pornography but as a significant attempt by Delany to explore the artistic possibilities of contemporary mass culture. His most recent ventures into comics and adult fantasy represent an expansion of the thematic concerns of his more numerous and well-known science-fiction works; in *The Tides of Lust* he uses yet another mass-culture formula --pornography — as a vehicle for the development of speculative fiction. Just as the formal structures within the book bring order out of apparently chaotic pornographic episodes, so the importance of aesthetic form makes intelligible the negation of systems of sanity developed through that structure. W.R.

Philip K. Dick

84-2129. Galbreath, Robert. *Redemption and Doubt in Philip K. Dick's Valis Trilogy,* Extrap, 24, 2, 1983, 105-15. A casual reader may well fail to recognize as a trilogy three works - *Valis* (1981), *The Divine Invasion* (1981), and *The Transmigration of Timothy Archer* (1982) - that do not share characters, plot, narrative viewpoint, or formal structure. Yet the trilogy implicitly argues that salvation is not achieved through adherence to belief systems, immersion in texts and teachings, the acquisition of factual data, or even special religious experiences. The Valis trilogy confronts the problem of salvation and redefines it as self-redemption through the capacity to make existential choices. W.R.

James Dickey

84-2130. Eisiminger, Sterling. *James Dickey's DELIVERANCE: A Source Note,* AN&Q, 19, 3/4, 1980, 53-4. Dickey acknowledged his source as a review of Campbell's *Hero with a Thousand Faces.* This notice, published in the *Kenyon Review* by Stanley Hyman, evidently remained with Dickey for many years to surface as inspiration for the plot and theme of his novel. A.I.D.

E.L. Doctorow

84-2131. Cooper, Barbara. *The Artist as Historian in the Novels of E.L. Doctorow,* ESRS, 29, 2, 1980, 5-44. Doctorow's protagonists confront differences between external and perceived reality as they strive to capture life in prose. *Welcome to Hard Times, Big as Life,* and *The Book of Daniel* present failures: Blue's ledgers reflect an alchemist's desire to create new truth; history professor Creighton's analytical tools prove inadequate to the present data; Daniel's book remains as formless as his memories. But *Ragtime's* narrative photographer successfully mediates memory and event. Doctorow continues exploring the Cartesian universe in *Loon Lake*, where truth lies in simultaneity. J.Y.L.

Hilda Doolittle

84-2132. Mandel, Charlotte. *Garbo/Helen: The Self-Projection of Beauty in H.D.*, WS, 7, 1/2, 1980, 127-35. H.D.'s vision of beauty, depicted in her images of women and discussed in her evaluations of Greta Garbo as woman and actress, explains her transition from early lyrics to book-length epics. H.D.'s impressions of Garbo (1927-29) in *Close-Up*, a film magazine, echo heroines in her other works "Helen" (1923) (a poem), *Palimpsest* (1926), *Hedylus* (1928), and *Helen in Egypt* (1961). Having her subjects reflect the spirit of Shelley, Keats and Poe, H.D. embodies her belief that the sacred responsibility of poets and film-makers is to present beauty and evoke deeper truth, with pictorial and poetic symbols being projections of each artist's vision. (Portraits). C.M.J.

John Dos Passos

84-2133. Ludington, Townsend. *The Ordering of the Camera Eye in U.S.A.*, AL, 49, 3, 1977, 443-6. The "twenty-seven-fifteen-nine order" of the Camera Eye sections in Dos Passos's trilogy *U.S.A.* signifies "his gradual assimilation into a world beyond the shelter of his self-conscious imagination," a note of hope in a work of despair. D.H.C.

84-2134. Vanderwerken, David L. *MANHATTAN TRANSFER: Dos Passos' Babel Story*, AL, 49, 2, 1977, 253-67. Dos Passos uses the Babel myth in *Manhattan Transfer*. The confusion of tongues becomes the many languages of New York and the "discontinuous narrative" of the novel. The American experience parallels the experience of Babel. The motif is fully realized in the narratives of Jimmy Herf. D.H.C.

Larry Farabough

84-2135. Shank, Theodore. *Nightfire's FEMME FATALE: THE INVENTION OF PERSONALITY*, DramR, 25, 3, 1981, 84-7. Nightfire Theatre's production of Farabough and Hardman's *Femme Fatale* is really about character development and its analysis in Mata Hari and Greta Garbo. Both lives are seen in parallel and both recorded and live lines are used. A.I.D.

William Faulkner

84-2136. Akin, Warren, IV. *"Blood and Raising and Background": The Plot of THE UNVANQUISHED*, MLS, 11, 1, 1980/81, 3-11. An analysis of this novel shows Bayard Sartoris's decision not to avenge his father's death as a unifying plot device. The work serves as a valuable introduction to Faulkner's novels because elements in the plot show weaknesses as well as strengths in leading to Bayard's maturation. E.L.S.

84-2137. Billy, Ted. *Faulkner's Feverish Buddha*, AN&Q, 19, 2, 1980, 24-6. Conrad's Marlow in *Heart of Darkness* is seen in Buddha posture to stress a meditative mood, spiritually withdrawn from the world's materialism. When Faulkner's Hightower (*Light in August*) adopts the Buddha pose, Faulkner intends us to see the action as ironic. The character is uncomfortable in this position because he perspires profusely, the betrayal of dis-ease in place of Oriental calm and surety. Conrad affirms the spirit as rising positively above the world and its suffering; Faulkner's character merely shows negation. A.I.D.

84-2138. Gowda, H.H. Anniah. *Visions of Decadence; William Faulkner's ABSALOM, ABSALOM: and V.S. Naipaul's THE MIMIC MEN*, LHY, 23, 1, 1982, 71-80. Though their narrative techniques differ, both Faulkner and Naipaul are mythmakers - giving local particulars universal significance. C.K.

84-2139. Poresky, Louise A. *Joe Christmas: His Tragedy as Victim*, HSL, 8, 3, 1976, 209-22. Repressive conditioning more than a search for identity explains Joe Christmas in Faulkner's *Light in August*. Early negative influences determine his character: Hines, McEachern, religious and societal demands for identification. Created by a life style based on absolutism, the duality in Joe's personality renders him both victim and executioner. L.D.G.

84-2140. Ringold, Francine. *The Metaphysics of Yoknapatawpha County: "Airy Space and Scope for Your Delirium"*, HSL, 8, 3, 1976, 223-42. Constructing a form to convey life's complexities, Faulkner in *Absalom, Absalom!* denies absolutes, yet affirms vitality in human possibility. Informed by Bergsonian and Einsteinian theories, its style and metaphysics relate intrinsically to thematic statement. Although man's condition creates tragedy and terror, it also implies timelessness, immeasurable space and heights attainable. L.D.G.

84-2141. Watkins, Floyd C. *Benjy Compson and His Jimson Weed,* NCLit, 13, 2, 1983, 10-11. In *The Sound and the Fury,* Faulkner uses the detail of Benjy's being allowed by the family to play with deadly Jimson weed as evidence that he (and the other Compson children) "went poorly attended." S.H.G.

See also 84-2271.

Frederick Faust

84-2142. Culbertson, Charles. *[untitled],* LiSk, 18, 6, 1978, [1-6]. Faust - who published under over 20 pseudonyms, including Max Brand - wrote over 25 novels per year. Thirty years after his death, publishers are still working on unpublished works because of the large amount of material he left. J.B.B.

Alan Finneran

84-2143. Shank, Theodore. *RENAISSANCE RADAR by Soon 3,* DramR, 25, 3, 1981, 75-80. Soon 3 Theatre Company took Finneran's *Renaissance Radar* to Germany where this multi-media theatrical vehicle commanded attention from audiences. A.I.D.

F. Scott Fitzgerald

84-2144. Miklus, Carla. *Fitzgerald's Revision of THE GREAT GATSBY: The Creation of a Textual Anomaly,* AN&Q, 19, 2, 1980, 21-4. *Gatsby* was much revised between earlier and later versions. In the author's last published version, an anomaly exists in the description of Daisy's voice, because a change should have been made when the author switched from an omniscient voice to a first-person narrator then to Nick Carroway as narrator. A.I.D.

84-2145. Pitcher, E. W. *TENDER IS THE NIGHT: Ordered Disorder in the "Broken Universe",* MLS, 11, 3, 1981, 72-89. Fitzgerald suggests in this novel that the conventions and illusions supporting civilization are artificial, an expedient to impose order on disorder. Civilization is a labyrinth which should not be explored in depth; to suppress desire and aggression is a social responsibility. Fitzgerald's hero sacrifices himself to a noble cause in a world uninterested in noble causes. Characters seem like puppets on the stage of history, with no possibility of free will. E.L.S.

84-2146. Tsuboi, Kiyohiko. *Steinbeck's CUP OF GOLD and Fitzgerald's THE GREAT GATSBY,* StMS, 8, 1978, 40-7. Many similarities exist between the two novels although no evidence shows that Steinbeck borrowed from Fitzgerald. J.B.B.

Richard Foreman

84-2147. Foreman, Richard. *How I Write My (Self: Plays),* DramR, 21, 4, 1977, 5-24. Foreman's preparation for writing entails relaxing and reading, looking at many images, and note-taking, which may consist of verbal notes or simple sketches and diagrams. The writer should not be primarily concerned with a specific structure but with a product that will cause spectators to see themselves in relation to life in a new light. A.I.D.

84-2148. Harris, David Alan. *Richard Foreman's PENGUIN TOUQUET,* DramR, 25, 1, 1981, 105-8. Foreman's *Penguin Touquet*, presented by the Ontological-Hysteric Theatre in the Neuman Theatre of the New York Shakespeare Festival, challenges the audience to decode the meaning of the play. A.I.D.

Maria Irene Fornes

84-2149. Fornes, Maria Irene, transcribed and edited by Robb Creese. *"I Write these Messages that Come",* DramR, 21, 4, 1977, 25-40. The beginnings of a play are often just jotted notes which come at odd times, odd places. Plays seldom come from a main idea; the only one that did was *Tango Place.* If a real event or a real person is used as a basis, the play does not work. Though not written specifically for theatre business or for an audience, the play always seems successful if someone likes it. [From an interview with Maria Irene Fornes.] A.I.D.

Frances Margaret Fox

84-2150. Dailey, Sheila. *Little Bear and Other Stories: A Look at the Life and Works of Michigan Children's Author Frances Margaret Fox*, GLRev, 8, 1, 1982, 25-30. Few of Fox's 52 children's books are still read, but her best work, the Little Bear series, merits comparison with Beatrix Potter's animal stories. Fox was "a transitional figure", a 19th-century moralist but a modern in her vivid description and characterization. M.D.J.

Robert Frost

84-2151. Sheehy, Donald G. *Robert Frost and the Lockless Door*, NEQ, 56, 1, 1983, 39-59. In *A Way Out*, *The Lockless Door*, *The Guardeen* and other works, Frost re-evaluated an experience of his youth: In 1895, while courting Elinor White, he lived alone as guardian of a dilapidated house near Ossipee Mountain, N.H., and ran away from a prowler. Frost's intense reactions to loneliness and fears of personal failure, intensified in this experience, motivate works such as *The Hillwife*, and *Two Tramps in Mud Time*. R.L.S.

See also 84-2185.

John Gardner

84-2152. Bailey, Peter. *Moral Fiction and Metafiction*, FInt, 12, 1980, 221-31. Between 1975 and 1978 (when he wrote *On Moral Fiction*), John Gardner changed his belief that post-1960's writers would be misunderstood. He began misunderstanding them himself. J.B.B.

84-2153. Morace, Robert A. *New Fiction, Popular Fiction, and the Middle/Moral Way*, FInt, 12, 1980, 232-46. In *On Moral Fiction* Gardner explores the writer's moral responsibility to both his art and his audience. Contemporary writers tend to "either overemphasize surface texture" or tailor their fiction to their messages. A study of *October* proves the feasibility of "aesthetically and ethically responsible literary works." J.B.B.

Susan Glaspell

84-2154. Waterman, Arthur. *Susan Glaspell's THE VERGE: An Experiment in Feminism*, GLRev, 6, 1, 1979, 17-23. Written for and produced by the Provincetown Playhouse in 1921, *The Verge* blends traditional midwestern values with radical ideas and experimental techniques Glaspell acquired in Greenwich Village and Provincetown. Her treatment of the radical feminist heroine, still "a remarkable achievement", dramatizes the virtues and dangers of nonconformity. M.D.J.

Zane Grey

84-2155. Hollow, John. *Deathwind: Zane Grey's Wetzel*, ON, 7, 2, 1981, 111-25. Grey's Wetzel differs from the dime novel character who is on the verge of becoming the hateful savage he hunts — a character nearly comic. Instead, Grey follows Charles McKnight's version from *Our Western Border*, romanticizing Wetzel. Wetzel imposes control on the untamed wilderness and on the Indians who are a part of that landscape. He is necessary for the spread of civilization, taming the white savage rejected by white culture. Wetzel's demise is signalled only by the christianization of the Indian, white civilization ultimately forcing Wetzel's enemies to abandon him. G.H.B.

Chris Hardman

84-2156. Nieboer, Roger. *Antenna's VACUUM*, DramR, 25, 3, 1981, 87-90. Based on the craft of the vacuum cleaner salesman, the show relies on visual images and taped voices. A.I.D.

See also 84-2135.

Alice Harmon

84-2157. Thompson, Susan. *The Vast Thin Line: Poems by a Schizophrenic Author,* MQR, 17, 3, 1978, 348-63. The poetry of Alice Harmon, a schizophrenic, suggests that her work resembles much of that produced in the 20th century in its use of "obscurity, indirection, and willful distortion of ordinary discourse." With internal boundaries more rigid and external less so than those of other poetry, schizophrenic verse becomes more comprehensible as it readily reveals its separate elements in the weakness of unity of the whole. Its clearer structure therefore can aid the reader in fathoming more complex, non-psychotic pieces. J.R.K.

Ben Hecht

See 84-2110.

Lillian Hellman

84-2158. Mooney, Theresa R. *A Note on Lillian Hellman's Birthdate,* AN&Q, 19, 9/10, 1981, 1148-9. Her birth certificate, on file, gives June 20, 1905 as her birthdate, though other dates will be found in biographical notices. A.I.D.

Ernest Hemingway

84-2159. Coleman, Arthur. *FRANCIS MACOMBER and SIR GAWAIN,* AN&Q, 19, 5/6, 1981, 70. *Macomber* is a modern re-telling of *Gawain.* The green knight, among other parallels, is an analog of Wilson and both have the theme of overcoming fear. Whereas Gawain learns concepts of knighthood, Macomber learns of manhood. A.I.D.

84-2160. Scheel, Mark. *Death and Dying: Hemingway's Predominant Theme,* ESRS, 28, 1, 1979, 5-12. Hemingway treats death, dying, or killing in most of his works, and finds a positive force: a source of humanistic ideals, an object of love, a code for life. His treatment of death expresses existential principles. J.Y.L.

Robert Herrick

84-2161. Horlacher Friedrich W. *Economics and the Novel: Henry George and Robert Herrick,* NEQ, 55, 3, 1982, 416-31. Robert Herrick's *Clark's Field* (1914) derives its land-tenure theories from Henry George's *Progress and Poverty* (1879), in which George maintained that the only just tax was the tax on land. This "Single Tax" theory became popular. Herrick's heroine, Adelle Clark, experiences the problems and rewards of unearned wealth, as land passes from one generation to another in the novel. Herrick's work complements that of Thorstein Veblen, Edward Bellamy, and H.G. Wells. R.L.S.

George V. Higgins

84-2162. Levenston, E.A. *Literary Dialect in George V. Higgins' THE JUDGEMENTS OF DEKE HUNTER,* ES, 62, 4, 1981, 358-70. Higgins's representation of dialect, distinctive because his characters have no marked ethnic background and do not belong to the bottom of the social scale, realistically exhibits American speech at its most informal. His interesting syntactical patterns include assimilations characteristic of rapid speech, deletion of initial utterances, parataxis, anacoluthon, recapitulation of *which* and *that* in relative clauses, pseudo-cleft sentences, and dislocations. These deviant sentence structures allow Higgins to suggest elements of American speech relevant to current discussion of English grammar. M.S.W.

Joan Holden

84-2163. Shank, Adele Edling. *The San Francisco Mime Troupe's AMERICANS, OR LAST TANGO IN HUAHUATENANGO,* DramR, 25, 3, 1981, 81-3. The play, which concerns itself with politics, social revolution, and U.S. involvement in South America, is now undergoing revision for subsequent performances. A.I.D.

Langston Hughes

84-2164. Mullen, Edward J. *The Literary Reputation of Langston Hughes in the Hispanic World,* CLS, 13, 3, 1976, 254-69. When he died in 1967, Hughes was perhaps better known in Spanish America than in the United States, and Spanish America influenced him personally and professionally. His travels in Mexico produced a couple of poems and prose sketches and friendships with Mexican writers: Contemporáneos, League of Revolutionary Artists and Writers, and the committed social poets of the 1960's. His trips to Cuba resulted in social-protest poems and a short story and a friendship with Nicolás Guillén. After Hughes went to Spain in 1937 as a correspondent to cover the Spanish Civil War, his reputation in Spain grew. E.N.J.

Jean-Claude van Itallie

84-2165. Italie, Jean-Claude van, transcribed and edited by Bill Simmer. *A Reinvention of Form,* DramR, 21, 4, 1977, 65-74. There is no single approach to writing, and each play demands its own distinct unique form. Each new play also requires new language and new perceptions. Usually, though, the concept of a play begins with an image of space. Once the original draft is done, one must always continue re-writing and polishing. Even with all these comments, it still is difficult to say how a writer writes — he just does it. [From an interview with Jean-Claude van Itallie.] A.I.D.

Shirley Jackson

84-2166. Hoffman, Steven K. *Individuation and Character Development in the Fiction of Shirley Jackson,* HSL, 8, 3, 1976, 190-1. The application of Jung's process of individuation to Jackson's fiction reveals hitherto unexpected complexities. Personality development proceeds through a series of archetypal situations. These patterns form the crux of her fiction, determining creation of character and universality of subject matter. L.D.G.

Randall Jarrell

84-2167. Gordon, Lois and Alan Gordon. *Say Goodbye to Randall Jarrell (1914-1965).* HSL, 10, 1/2/3, 1978, 122-36. Examining Jarrell's volumes of poetry chronologically reveals his increasing inability to sublimate inner turmoil. Tyrannized by an insensitive mother, he conveys an underlying rage against women and a sense of ultimate helplessness as a man. Unable to distance himself, he became one with his war poem and an approaching car. L.D.G.

Adrienne Kennedy

84-2168. Kennedy, Adrienne, transcribed and edited by Lisa Lehman. *A Growth of Images,* DramR, 21, 4, 1977, 41-8. Materials for writing a play arise from family history, and, in the writing, there is always a temptation to censor, which one must resist. Since the plays also arise from notebooks of jottings or images, dreams, and ideas, the plays are really "a growth of images." Most of the plays have been developed over a long period of time. [From an interview with Adrienne Kennedy.] A.I.D.

Robert Lawson

84-2169. Madsen, Valden J. *Classic Americana: Themes and Values in the Tales of Robert Lawson,* L&U, 3, 1, 1979, 89-106. "Lawson's values are traditional and sound, basic enough to be grasped readily by young readers," but he also recognizes human failings. J.B.B.

Ursula K. Le Guin

84-2170. McLean, Susan. *THE BEGINNING PLACE: An Interpretation,* Extrap, 24, 2, 1983, 130-42. *The Beginning Place* displaces the threat of incest into a fantasy world where it takes the form of a monster — half human, half dragon. The journey that Hugh and Irena make through this fantasy land is a journey through the unconscious where both characters confront in the monster the central fears that govern their lives: Irena's fear of rape and Hugh's of being swallowed up by his mother. After Hugh kills the dragon, both he and Irena are able to overcome their fears and return to their own world where they can deal with the problems which originally drove them into the twilight world. W.R.

Ross F. Lockridge, Jr.

84-2171. Manheim, Leonard F. *An Author Wrecked by Success,* HSL, 10, 1/2/3, 1978, 103-21. Catapulting him to success, *Raintree County* holds the key to Ross Lockridge's suicide. The novel's structure and characterization stripped his own psyche naked as well as his loved ones' minds and bodies, exploiting every primal-scene fantasy. An oedipal guilt complicated by shame plagues him, driving him to destruction and death. L.D.G.

Jack London

84-2172. Brazil, John. *Politics and Art: The Integrated Sensibility of Jack London,* JLN, 12, 1-3, 1979, 1-11. London's aesthetic and social ideals are best understood when their "dynamic interrelation" is examined. At times he took his art quite seriously; but, as he struggled to reconcile incompatible values and ideologies, his "inconsistent politics" sometimes made for "inconsequential art." M.D.J.

84-2173. Cooper, James G. *The Summit and the Abyss: Jack London's Moral Philosophy,* JLN, 12, 1-3, 1979, 24-7. Many contradictions in London's works may be explained by his private myth "that human consciousness exists as a thrust toward enlightened moral freedom." His characters search for the freedom and innocence which must always elude them simply because they are human. M.D.J.

84-2174. Cooper, James G. *The Womb of Time: Archetypal Patterns in the Novels of Jack London: Excerpt,* JLN, 12 1-3, 1979, 12-23. Father archetypes and male symbols recur throughout London's novels; a father-figure often challenges and tests the hero. London never indicated his "artistic purpose" in using these archetypes; he was "simply rendering in visible form those primordial images which lie in the collective unconscious." M.D.J.

84-2175. Fischler, Lee Lawrence. *The Unreliable Narrator in London's THE SEA WOLF,* JLN, 12, 1-3, 1979, 28-34. Humphrey Van Weyden presents himself as a civilized idealist who has learned to accommodate the facts of existence yet transcends brutal materialism. Despite London's intention to portray Van Weyden's spiritual growth, the narrator — shaped by the author's own pessimism — reveals himself to be a nihilist motivated by instincts, not ideals. M.D.J.

84-2176. Frey, Charles. *Contradiction in THE CALL OF THE WILD,* JLN, 12, 1-3, 1979, 35-7. The novel does not establish an "oversimplified dichotomy of values" -civilization vs. savagery, dependence vs. individualism, kindness vs. selfishness. London admits complexity and contradiction, raising unanswered questions about self-interest and commitment to others. M.D.J.

84-2177. Haney, William. *MARTIN EDEN: The Failure of Individualism,* JLN, 12, 1-3, 1979, 38-41. *Martin Eden* has not been read as London intended - as a critique of Nietzschean individualism - because the protagonist is not a "true individualist"; this is most clearly seen in his "unconvincing" suicide. M.D.J.

84-2178. Maffi, Mario. *Jack London in Italy: On Some Recent Editions of MARTIN EDEN,* JLN, 13, 1, 1980, 12-19. London's works enjoyed an Italian revival in the 1970's. *Martin Eden* saw seven reissues; the best critical introduction was written by Vito Amoruso for the Editori Riuniti edition (Rome, 1979). M.D.J.

84-2179. Maffi, Mario. *THE LAW OF LIFE: Jack London and the Dialectic of Nature,* JLN, 12, 1-3, 1979, 42-5. *The Law of Life* (1902), reflecting London's experience and reading in the 1880's and 1890's, is paradoxical: imbued with the energy and ideologies of America's Progressive Era, it is also his "most 'marxist' story." M.D.J.

84-2180. Peterson, Clell T. *London, and Lorenz: A Brief Note on Men and Dogs,* JLN, 12, 1-3, 1979, 46-9. Animal behaviorist Konrad Lorenz has cited London as an authority on dogs. Actually, London's stories, though faithful to his experience, imagination, and reading, offer "no valid insights into the nature of dogs, wolves, or the evolutionary process." M.D.J.

84-2181. Seed, D. *The Apocalyptic Structure of Jack London's THE IRON HEEL,* JLN, 13, 1, 1980, 1-11. The structure of *The Iron Heel* (1907) indicates London's political views. Deliberately avoiding realism and naturalism, he portrayed the beginnings of a social revolution that would, after many years of turmoil, make way for a socialist millenium. M.D.J.

84-2182. Walker Dale L. *Revisions on Horseback: Comparing the SAILORS, 1938 & 1977,* JLN, 13, 1, 1980, 27-36. *Irving Stone's Jack London* (Doubleday and Co. , 1977), which contains selected works by London and a revised version of Stone's popular *Sailor on Horseback* (Houghton Mifflin, 1938), is still the only London biography that makes the subject come to life. [Walker lists over 100 textual revision in the 1977 version of *Sailor.*] M.D.J.

H. P. Lovecraft

84-2183. Egan, James. *Dark Apocalyptic: Lovecraft's Cthulhu Mythos as a Parody of Traditional Christianity,* Extrap, 23, 4, 1982, 362-76. Abundant biographical evidence shows Lovecraft's abhorrence of religion - especially Christianity. Lovecraft's tales of the Cthulhu Mythos may be viewed as systematic, deliberate parodies of several aspects of Christian religious thought. Fantasy and satire intersect in the Cthulhu Mythos, and the result is a grotesque distortion of the commonplaces of Christianity, particularly the Christian worldview, the nature and attributes of God, mankind's search for God, methods of communicating with God, and Christology. W.R.

Roger Lea MacBride

84-2184. [Chapman, Mary Lewis]. *Little Houses,* LiSk, 18, 5, 1978, [8-9]. Roger Lea MacBride, friend of Rose Wilder Lane, wrote *Rose Wilder Lane, Her Story* to try to keep alive the spirit of Lane and Laura Ingalls Wilder. J.B.B.

Percy MacKaye

84-2185. Jason, Philip K. *The First Writers-in-Residence: MacKaye and Frost,* MQR, 17, 3, 1978, 377-91. Jason's examination of MacKayes's time at Miami of Ohio and Frost's at Michigan provides a biographical account as well as an appraisal of the effects of these academic experiments of the early 1920's. J.R.K.

Arthur Miller

84-2186. Bonnet, Jean-Marie. *Society vs. the Individual in Arthur Miller's THE CRUCIBLE,* ES, 63, 1, 1982, 32-6. Miller's play exhibits a fundamental duality as tragic drama involving a hero confronting more than human forces, and as drama involving social conflict. Miller stresses this duality in his own comments on the play; the structure ties the social to the individual issues; and the linguistic misunderstandings of the characters force a bi-focal view. The ''crucible'' is society and its individuals. M.S.W.

Wright Morris

84-2187. Watson, Craig. *The Changing Eye: THE FORK RIVER SPACE PROJECT by Wright Morris,* GLRev, 7, 1, 1981, 1-11. Loyal readers recognize Morris's growing concern with perception, which may be traced to his experience with photography. Through the lens of his latest novel he explores the relation between angle of vision and notion of reality. M.D.J.

Willard Motley

See 84-2266.

Mountain Wolf Woman

84-2188. Smith, William F., Jr. *The Fullness of Life in MOUNTAIN WOLF WOMAN,* GLRev, 6, 1, 1979, 40-7. *Mountain Wolf Woman: Sister of Crashing Thunder,* ed. Nancy Oestreich Lurie (Ann Arbor: Univ. of Michigan Pr., 1961), an outstanding autobiography of an Indian woman, provides insights into Winnebago attitudes toward marriage and family, social life, work, and religion. Behaving as if she were free to shape her destiny, Mountain Wolf Woman had a normal yet rich life. M.D.J.

Michelle Murray

84-2189. Shanahan, Thomazine. *The Poetry of Michelle Murray,* WS, 7, 1/2, 1980, 195-213. Known as critic and children's author, Murray dreamed of becoming a poet. Struggling to combine the vocations of wife, mother, and professional, Murray experienced a depression keeping her from writing poetry for years. She persevered, had some magazine acceptances and finally an acceptance for publication of *The*

Great Mother and Other Poems. This was overshadowed by the onset of terminal illness. She has not yet achieved adequate recognition. [Eleven poems for a proposed second volume are appended]. C.M.J.

Vladimir Nabokov

84-2190. Cohen, Hazel. *Nabokov's PNIN: A Character in Flight from his Author,* ESA, 26, 1, 1983, 57-71. The relationship between character and narrator is crucial in *Pnin*, revealing problems of identity and freedom. Nabokov affords the author-narrator of *Pnin* omniscent powers, only to expose him to an ironic reversal: he too is at the mercy of the capricious literary games of his master, just as Nabokov himself has been at the mercy of fate. Time and space dissolve as character, author, and reader participate in Pnin's experiences. The plot too turns in on itself constantly; it is an endless series of Chinese boxes. The repetition of motifs, the coincidences, puns and wordplay are other parts of a pattern designed to trap man in fictive systems. The master designers are fate and novelists like the author-narrator. W.R.

Joyce Carol Oates

84-2191. Burwell, Rose Marie. *WONDERLAND: Paradigm of the Psychohistorical Mode,* Mosaic, 14, 3, 1981, 1-16. The parent-child relationships of *Wonderland's* protagonist, Jesse Harte Pedersen Vogel, recapitulate the history of childhood in western culture. Oates's novel is a literary vision of the ways in which the individual and collective pasts come together, a model of psychohistory. M.E.B.

84-2192. Catron, Douglas M. *A Contribution to a Bibliography of Works by and about Joyce Carol Oates,* AL, 49, 3, 1977, 399-414. [This bibliography contains 400 new items and follows the format of Lucienne P. McCormick's *A Bibliography of Works by and about Joyce Carol Oates* (*AL*, 43, 1, 1971, 124-32 [*AES* item (71-)1243]).] D.H.C.

Flannery O'Connor

84-2193. White, William. *Profile,* LiSk, 20, 4, 1980, [3-4]. The world of Flannery O'Connor "is an overwhelming one, 'thrown off balance.'" J.B.B.

Eugene O'Neill

84-2194. Bogard, Travis. *C.W.D.'s at Tao House,* EON, 1, 1, 1977, 3-5. In his "creative working days" at Tao House from 1937 to 1944 O'Neill finished *A Touch of the Poet,* and produced *More Stately Mansions, Long Day's Journey Into Night, A Moon for the Misbegotten, Hughie,* and *The Iceman Cometh,* as well as scenarios for his cycle, *A Tale of the Possessors, Self-Dispossessed.* The house has been designated a National Historic Site and it is intended that it become a centre for the performing arts. E.L.B.

84-2195. Carpenter Frederick I. *The Enduring O'Neill: The Early Plays,* EON, 1, 1, 1977, 1-3. O'Neill's greatness lies in his dramatization of the irrational in human nature, and *pace* the panelists quoted in the previous issue of the newsletter (Preview Issue, 1977) the early plays will survive. (See *AES* item 84-2198). E.L.B.

84-2196. Ellis, Ted R., III. *The Materialization of GHOSTS in STRANGE INTERLUDE,* AN&Q, 19, 7/8, 1981, 110-14. Ibsen's play is especially influential on O'Neill's. In the plays Sam is paralleled with Oswald and Mrs. Evans, with Mrs. Alving; *Ghosts* also lends theme and plot lines to O'Neill's play. A.I.D.

84-2197. Floyd, Virginia. *'Behind Life' Forces in Eugene O'Neill,* EON, 1, 1, 1977, 5-13. [Summary of papers presented at the Dec. 1976 MLA session on the Irish Catholic, New-England Puritan and Humanistic Aspects in O'Neill's plays.] J.H. Raleigh concentrates on the confessional mode of the plays. Frederick Wilkins traces the decline of the original ideals of the Massachusetts Bay colonists, and the effects of that decline as they are dramatized by O'Neill. Albert Bermel discusses non-verbal poetry in *Long Day's Journey* and the desire for mystical union in each of the characters in *Long Day's Journey* and in Hank in *The Hairy Ape.* E.L.B.

84-2198. [a] Raleigh, John Henry, [b]Doris Falk, [c] Virginia Floyd, and [d]Esther Jackson. *The Enduring O'Neill: Which Plays Will Survive?* EON, Preview Issue, 1977, 2-15. [Panel discussion. [a] Raleigh divides the plays into six categories, from "real clunkers" - *The First Man, Welded, Days Without End,* to "the Great Plays" - *The Iceman Cometh, Long Day's Journey Into Night,* and *Hughie.* [b]Falk is troubled by O'Neill's sentimentality, his contempt for the audience, and his unassimilated Nietzsche, but she admires the organic completeness of *Iceman* and *Long Day's Journey.* [c]Floyd asserts that the early plays range from indifferent to really awful; the best plays are the late autobiographical works, which deal with spiritual rootlessness. [d]Jackson argues that O'Neill's contribution to American theatre is his innovativeness. Though not all of the "difficult" plays will survive, the most enduring will be *Iceman* and *Hughie.*] E.L.B.

84-2199. Voelker, Paul D. *Eugene O'Neill and George Pierce Baker: A Reconsideration,* AL, 49, 2, 1977, 206-20. Contrary to the criticism of Travis Bogard and others, Baker's influence on O'Neill was positive. He gave O'Neill permission to enroll in his playwriting class (Harvard, 1914-15). O'Neill admired Baker's mastery at using theatrical techniques. In *The Sniper* (compared here with *The Web*), written to fulfill specific course requirements, O'Neill used dialects, realistic staging, lighting and sound patterns, and shifts in dialogue rhythms: Baker had the highest regard for characterization. O'Neill used complex characterization in another assignment, *The Personal Equation,* a play weakened by a contrived plot. D.H.C.

David Graham Phillips

84-2200. Filler, Louis. *Hoosier David Graham Phillips: "Radical"? - "Conservative"?,* ON, 7, 4, 1981/82, 325-37. Phillips as both novelist and journalist was capable of a variety of social comment: as a journalist he "saw the jungle of Darwin's vision"; as a novelist he pursued a vision of hope contrary to the other, more pessimistic view. Though he "muckraked" Rockefeller and Morgan, he had a high regard for their strength in leadership, something which the common people lacked and whose avoidance of responsibility he also "muckraked." Still, he maintained the Progressive faith in common people whose moral support and cooperation could re-adjust social evil. Thus, Phillips is both "radical" and "conservative." G.H.B.

Sylvia Plath

84-2201. Annas, Pamela J. *The Self in the World: The Social Context of Sylvia Plath's Late Poems,* WS, 7, 1/2, 1980, 171-83. Plath's late poems reveal an isolated self in tension with the world. Her imagery shows people caught in a socio-economic machine in which human beings are depersonalized. The poems express Plath's ultimately unsuccessful struggle to survive and grow as an individual, woman and artist in such a society. C.M.J.

84-2202. Berman, Jeffrey. *Sylvia Plath and the Art of Dying,* HSL, 10, 1/2/3, 1978, 137-55. Sylvia Plath perfected the art of dying via her fiction. Autobiographical elements in *The Bell Jar* suggest suicide. Failure to exorcize repressed violence through art made her death inevitable. L.D.G.

See also 84-1955.

Ezra Pound

84-2203. Bell, Ian F.A. *"Red Bloods": Pound's THE CONDOLENCE and William James,* N&Q, 30, 4, 1983, 333-4. William James's lecture *The Social Value of the College-Bred* gave Pound the phrase "redblood," which he used as "Red Bloods" at the opening of *The Condolence.* Both men shared "a similar sense of the artist's 'civic duty.'" J.S.P.

84-2204. Moramarco, Fred. *Concluding an Epic: The Drafts and Fragments of THE CANTOS,* AL, 49, 3, 1977, 309-26. An analysis of *The Drafts and Fragments of Cantos CX-CXVII* shows them to be "a world of vigorous, energetic motion but integrated fully in the fabric of Pound's art," a fitting final section to *The Cantos.* D.H.C.

84-2205. Torrey, E. Fuller. *Party in a Madhouse*, Esquire, 100, 2, 1983, 86-92. Pound's 12 years at St. Elizabeth's Hospital in Washington ranked with his London years in productivity, recognition, and happiness. Eccentric in attire, often arrogant in demeanor, he kept friends at a distance and embarrassed them by his violent anti-Semitism. Pound himself was a major impediment to his goal of freedom. In 1958, after a psychiatrist swore that Pound was "incurably insane," Pound was released from the "refuge and showcase" that the insane asylum had been for him. [Dr. Torrey practices psychiatry at St. Elizabeth's.] J.S.P.

Thomas Pynchon

84-2206. Grace, Sherrill E. *Wastelands and Badlands: The Legacies of Pynchon and Kroetsch*, Mosaic, 14, 2, 1981, 21-34. Both Thomas Pynchon and Robert Kroetsch refer to the American and Canadian West as "wasteland" and "badland." In *The Crying of Lot 49*, the former uses wasteland as a metaphor for American paranoia and a synecdoche of American life. Kroetsch's novel *Badlands* refers to a real geographic area in Southern Alberta. These two texts reveal the differences between the two countries' responses to the North American continent and to the dream of the West. M.E.B.

Tom Robbins

84-2207. Siegel, Mark. *The Meaning of Meaning in the Novels of Tom Robbins*, Mosaic, 14, 3, 1981, 119-31. Robbins's perception of the world as probabilistic, unhierarchical, flexible, and changing constructively is not mere comic optimism but a psycho-social application of contemporary physical science. Our perception of reality not only changes our own lives, but may also alter the perceived outer, physical reality. Man must step out of ego-bound time to gain a broader perspective on his relationship to the universe. M.E.B.

J.D. Salinger

84-2208. Dahl, James. *What about Antolini?*, NCLit, 13, 2, 1983, 9-10. In *The Catcher in the Rye*, Holden is driven to his nervous breakdown by uncertainty about whether or not Antolini has made a homosexual advance. Uncertainty - that human behavior is at times uninterpretable - is Salinger's theme. S.H.G.

George Santayana

84-2209. McClay, Wilred M. *Two Versions of the Genteel Tradition: Santayana and Brooks*, NEQ, 55, 3, 1982, 368-91. In *The Genteel Tradition in American Philosophy* (1911) and other works George Santayana dismissed idealism and liberal Protestantism and favored: (1)classical paganism; (2)stoical materialism; and (3)the "poetic" purpose/usefulness of religion. In *America's Coming of Age* Van Wyck Brooks mistook his personal problems for America's cultural problems, blamed puritanism for dividing American in Highbrow and Lowbrow culture, and used Santayana's concept of "genteel" in a pejorative sense. Santayana, however, did not disdain Lowbrow, did not disdain gentility, and did not believe an artist must be a therapeutic prophet. R.L.S.

84-2210. Woodward, Anthony. *Romanticism, Faust, and George Santayana*, ESA, 25, 1, 1982, 1-9. For Santayana the Romantic movement, epitomized by the insatiable Faustian pursuit of experience, was the symptom of a yet vaster deluded ambition at the beginning of modern times - the ambition to people the earth once again with gods and to endow the universe at large with a meaning congenial to the questing spirit of humankind. But this great consummation of mind and nature was for Santayana no valid union. For Santayana, all religions are anthropocentric; all evade the otherness of nature and the insignificant station of mankind. W.R.

Mabel Seeley

84-2211. Clark, S. L. *A Sense of Property: Midwest and Money in the Novels of Mabel Seeley*, GLRev, 6, 1, 1979, 24-36. Seeley's midwestern protagonists succeed when their sense of self is securely rooted in their ethnic and regional heritage; they fail when they lack this identity. M.D.J.

Sam Shepard

84-2212. Shepard, Sam. *Visualization, Language, and the Inner Library,* DramR, 21, 4, 1977, 49-58. For Shepard, characters are first visualized, often in relation to events, and always speaking, but not to the author - to someone or something outside the author. Visual images are stored and catalogued in an "inner library," ready to be tapped if the situation requires. To start from an idea, however, seems incorrect: "ideas should emerge from plays," not vice versa. After the initial writing, plays need testing in the theatre, and if portions ring unreal or untrue, these portions need re-writing. A.I.D.

Robert Silverberg

84-2213. Gordon, Andrew. *Silverberg's Time Machine,* Extrap, 23, 4, 1982, 345-61. Though Silverberg may be trying to accomplish too much in a limited space, *In Entropy's Jaws* is a time-travel story which provides a fresh view of the Einsteinian notion of the relativity of time. It is a carefully crafted, dramatic tale with a complex narrative structure which helps to convey themes; a sophisticated work aware of the conventions of both science fiction and modern mainstream literature; and a clever extrapolation from current ideas about information theory, entropy, and the human perception of time - a 20th-century myth about the shift from a Newtonian cosmos to an Einsteinian space-time continuum. W.R.

Upton Sinclair

84-2214. Welland, Dennis. *Upton Sinclair: The Centenary of an American Writer,* BJRL, 61, 2, 1979, 474-94. More typical than original, Sinclair can bring useful insights to students of American culture. He wrote on three concerns: social justice, sexual frustration, and the results of the Civil War. M.S.

Isaac Bashevis Singer

84-2215. [Chapman, Mary Lewis]. *Quote, Unquote,* LiSk, 18, 11, 1978, [7]. Singer gives ten reasons why he writes for children. J.B.B.

Vincent Starrett

84-2216. Silet, Charles L.P. *Vincent Starrett's Pseudonymous Poems in THE WAVE,* GLRev, 7, 1, 1981, 37-8. Five Starrett poems published pseudonymously in *The Wave* (1922-1924) and later acknowledged by him as "light verse" are actually serious poems which "fit in with the decadent flavor of the magazine" and reflect his ambition to participate in Chicago's literary renaissance. M.D.J.

John Steinbeck

84-2217. Astro, Richard. *From the Tidepool into the Stars: Steinbeck's Sense of Place,* StMS, 8, 1978, 22-7. [rpt *SteinQ,* 10 (Winter 1977), 5-11.] "Steinbeck's 'sense of place' reflects a thorough interpenetration of consciousness and environment," pointing the way toward "'the ecological ideal,' the maintenance of a dynamic equilibrium, between man and his environment." J.B.B.

84-2218. Astro, Richard. *Travels with Steinbeck: The Laws of Thought and the Laws of Things,* StMS, 10, 1980, 1-11. Steinbeck's travel literature portrays him as a participant, not just a visitor. His journeys helped "define and give meaning to what he regarded as the uniquely complicated nature of the human experience." J.B.B.

84-2219. Beatty, Sandra. *A Study of Female Characterization in Steinbeck's Fiction,* StMS, 9, 1979, 1-6. [rpt. *SteinQ,* (Spring 1975), 50-6] Steinbeck's women fulfill vital roles as wives and/or mothers, possessing qualities of "iron strength, realism, practicality, conviction, [and] efficiency." J.B.B.

84-2220. Beatty, Sandra. *Steinbeck's Play-Women: A Study of the Female Presence in OF MICE AND MEN, BURNING BRIGHT, THE MOON IS DOWN, and VIVA ZAPATE!,* StMS, 9, 1979, 7-16. A critical Study of Steinbeck's "powerful and dynamic" female characters provides an understanding and appreciation of their individuality, support, and strength. J.B.B.

84-2221. Clancy, Charles J. *Steinbeck's A RUSSIAN JOURNAL (1948)*, StMS, 10, 1980, 38-46. [rpt. *A Study Guide to Steinbeck (Part II)*, ed. Tetsumaro Hayashi, Metuchen, NJ: Scarecrow Pr., 1979, 122-34.] *A Russian Journal*, neither unique nor personal enough, is an experiment but not necessarily an accomplishment. [Alan Harkrader, Jr. Comments on Robert Capa's photos (pp. 45-46).] J.B.B.

84-2222. Cox, Martha Heasley. *Fact into Fiction in THE GRAPES OF WRATH: The Weedpatch and Arvin Camps*, StMS, 8, 1978, 12-21. Arvin Migratory Labor Camp in Kern County, California, served as model for Steinbeck's Weedpatch. Reports made by Tom Collins, Arvin's supervisor, show a very close similarity to Steinbeck's novel, thus providing evidence for the claim that Steinbeck dedicated *Grapes of Wrath* to Collins ("To Tom who lived it"). J.B.B.

84-2223. Ditsky, John. *Steinbeck's TRAVELS WITH CHARLEY: The Quest That Failed*, StMS, 10, 1980, 56-61. [rpt. *SteinQ*, 8 (Spring 1975), 45-60.] *Travels* records an unachieved goal - Steinbeck's search for America and for his own self-renewal; it "never acquires organic wholeness." The pace of the book reflects Steinbeck's attitude towards his quest - beginning full of energy and details but dwindling and losing power as the trip progresses. J.B.B.

84-2224. Ditsky, John. *The "East" in EAST OF EDEN*, StMS, 8, 1978, 61-70. [rpt. *StMS* 7, 1977.] Retracing Steinbeck's "geographical and conceptual journey eastward" aids in learning "what we were, and in the process, . . . what we are." J.B.B.

84-2225. Ditsky, John. *THE WAYWARD BUS: Love and Time in America*, StMS, 10, 1980, 61-75. [rpt. *SJS*, 11 (Nov.1975), 89-100.] Temporal and sexual images, as well as dreams (representing deception), underlie the panoramic view of America. J.B.B.

84-2226. Eddy, Darlene. *To Go A-Buccaneering and Take a Spanish Town: Some Seventeenth-Century Aspects of CUP OF GOLD*, StMS, 10, 1980, 27-38. [rpt. *SteinQ*, 8 (Winter 1975), 3-12.] Steinbeck used diverse sources for his 17th-century information. J.B.B.

84-2227. Gladstein, Mimi Reisel. *Steinbeck's Juana: A Woman of Worth*, StMS, 9, 1979, 49-52. [rpt. *SteinQ*, 9 (Winter 1976), 20-4.] Although "a composite of all the best qualities of the archetypal" female, "Juana remains a flat character." J.B.B.

84-2228. Gladstein, Mimi Reisel. *Female Characters in Steinbeck: Minor Characters of Major Importance?*. StMS, 9, 1979, 17-25. The indestructible woman - "a positive symbol for human endurance" - recurs frequently in Steinbeck, illustrating "his belief that the species called man will endure." J.B.B.

84-2229. Hayashi, Tetsumaro. *A Selected Bibliography: Books about John Steinbeck*, StMS, 9, 1979, 53-4. [The bibliography emphasizes books which mention Steinbeck's women characters.] J.B.B.

84-2230. Hayashi, Tetsumaro. *The Theme of Revolution in JULIUS CAESAR and VIVA ZAPATA!*, StMS, 8, 1978, 28-39. A comparative assessment of the two plays "from the ambiguous range of revolutionary efforts" reveals that the revolution in *Viva Zapata!* has a much clearer purpose and resolution than does that in *Caesar*. J.B.B.

84-2231. Hirose, Hidekazu. *From Doc Burton to Jim Casy: Steinbeck in the Latter Half of the 1930's*, StMS, 8, 1978, 6-11. Steinbeck's changing characters of the 1930's reflect the worsening social conditions during that time and Steinbeck's concern with that change. J.B.B.

84-2232. Lewis, Cliff. *A Probable Steinbeck Poem: THE SONG OF THE DISGUSTED MODERN*, AN&Q, 19, 3/4, 1980, 51-2. Though it is often said that the author wrote no poems, it seems likely that *Song* is his. Other poems among Steinbeck mss are signed Amnesia Glasscock, a pseudonym for Mrs. Steinbeck. A.I.D.

84-2233. Matsumoto, Fusae. *Steinbeck's Women in THE LONG VALLEY*, StMS, 8, 1978, 48-53. Steinbeck finds an affinity "between nature and human beings, while he maintains an extreme and mythical respect for all forms of nature." Women "are more mystical than men because they are much closer to the generative, preserving, and vital function of nature." J.B.B.

84-2234. Mitchell, Marilyn L. *Steinbeck's Strong Women: Feminine Identity in the Short Stories*, StMS, 9, 1979, 26-35. [rpt *SWR*, 61 (Summer 1976), 304-15] Steinbeck's stories "examine the psychology and sexuality of strong women" expressing themselves in a man's world, and explore conflicts between society's ideas of masculinity and femininity. J.B.B.

84-2235. Morsberger, Robert E. *Steinbeck's Happy Hookers*, StMS, 9, 1979, 36-48. [rpt *SteinQ*, 9 (Summer-Fall 1976), 101-15.] Steinbeck's novels do not show love; the frequent presence of prostitutes reflects human loneliness. J.B.B.

84-2236. Nakayama, Kiyoshi. *An Oriental Interpretation of Steinbeck's Literature and Thought*, StMS, 8, 1978, 71-82. Steinbeck's novels are all dualistic; both Oriental and Christian influences affect the moral behavior of his characters. J.B.B.

84-2237. Perez, Betty L. *The Form of the Narrative Section of SEA OF CORTEZ: A Specimen Collected from Reality*, StMS, 10, 1980, 47-55. Every entity's being part of a larger whole structures the narrative section. J.B.B.

84-2238. Peterson, Richard F. *The Mythology of American Life: AMERICA AND AMERICANS (1966)*, StMS, 10, 1980, 11-21. [rpt. *A Study Guide to Steinbeck: A Handbook to His Major Works*, ed. Tetsumaro Hayashi (Metuchen, NJ: Scarecrow Press, 1974: no pp. given).] Steinbeck explores American myths and sees man's purpose as survival in a world frequently hostile to man. J.B.B.

84-2239. Shimomura, Naboru. *Mysticism in John Steinbeck's Novels*, StMS, 8, 1978, 83-90. Christian and pagan mysticism fuse in Steinbeck's works. Throughout his life, "Steinbeck became more and more conscious of the responsibility of the individual and the guilt of man," as illustrated by his changing mysticism. J.B.B.

84-2240. Simmonds, Roy S. *"Our Land . . . incredibly dear and beautiful": Steinbeck's AMERICA AND AMERICANS*, StMS, 10, 1980, 89-95. Steinbeck attempted to encapsulate all of the American experience in *America*. J.B.B.

84-2241. Sugiyama, Takahiko. *Steinbeck Criticism: Present and Future*, StMS, 8, 1978, 1-6. Future Steinbeck criticism "will undoubtedly focus . . . upon the validity of his non-teleological thinking . . . examining the close relationship between man and nature." J.B.B.

84-2242. Yano, Shigeharu. *Psychological Interpretations of Steinbeck's Women in THE LONG VALLEY*, StMS, 8, 1978, 54-60. Although his female characters categorize easily according to accepted psychological theories, Steinbeck probably did not consciously create them as psychological symbols. J.B.B.

See also 84-2146.

Wallace Stevens

84-2243. Bernstein, George. *Provisional Romanticism in NOTES TOWARD A SUPREME FICTION*, WSJour, 1, 1, 1977, 17-24. Stevens's poems, not products, but processes, create a "new romanticism," as seen in *It Must Give Pleasure*, by assertive distorted syntax, uncertain images, and imagination perceived at one remove. L.B.K.

84-2244. Brazeau, Peter. *Poet in a Grey Business Suit: Glimpses of Stevens at the Office*, WSJour, 1, 1, 1977, 27-31. [Excerpts from an incompleted oral history drawn from business associates and friends reveal facets of Stevens's personality.] L.B.K.

84-2245. Brazeau, Peter. *The Irish Connection: Wallace Stevens and Thomas McGreevy*, SoR, n.s.17, 3, 1981, 533-41. [Glimpses of Stevens "in an Irish light" emerge from a look at his friendship with poet and art critic Thomas McGreevy, whose letters and poetry stimulated some of Stevens's late work, particularly the poem *Tom McGreevy, in America, Thinks of Himself as a Boy*, written in response to McGreevy's *Recessional*. B.K.H.

84-2246. Cook, Eleanor. *Wallace Stevens: THE COMEDIAN AS THE LETTER C,* AI, 49, 2, 1977, 192-205. Stevens's *The Comedian as the Letter C* is "built by contrasts" and offers "two endings, one of accord and one of discord," but warns throughout to beware of extremes. When Crispin ends his watery voyage to settle on land, he loses the stimulation necessary for creativity. Although he is a clown toward the end of the poem, the rhetoric of the preceding parts shows his growth. At the end, Stevens's use of the word *benignly* suggests sympathy with Crispin's life. Crispin's daughters provide potential, but not synthesis. D.H.C.

84-2247. Ford, W.T. *Current Bibliography,* WSJour, 1, 1, 1977, 32-6. [Lists 25 journal articles appearing in 1975-76.] L.B.K.

84-2248. Ingoldsby, William. *The Wallace Stevens Manuscript Collection at the Huntington Library,* WSJour, 1, 1, 1977, 41-8. [Describes the 6,815 piece collection acquired from Holly Stevens in Jan. 1975. Included are mss correspondence (including about 2,500 letters *to* Stevens), photographs, honorary awards, xeroxes, genealogical material, and ephemera. L.B.K.

84-2249. Lensing, George S. *CREDENCES OF SUMMER: Wallace Stevens' Secular Mysticism,* WSJour, 1, 1, 1977, 3-9. The mind creates and discovers mystical union with the world in *Credences of Summer.* Unlike Christian mystics, Stevens rejects physical asceticism, although he sees summer's plentitude as partly fictional. L.B.K.

84-2250. Serio, John N. *Stevens' HUMAN ARRANGEMET,* WSJour, 1, 1, 1977, 25-6. In *Human Arrangements* real transformations center around an unreal edifice. L.B.K.

84-2251. Steinman, Lisa. *Figure and Figuration in Stevens's Long Poems,* WSJour, 1, 1, 1977, 10-16. *Connoisseur of Chaos* and *A Primitive like an Orb* illustrate Stevens's belief that figurative writing temporarily satisfies the mind's desire for discovering resemblance. L.B.K.

Irving Stone

See 84-2182.

Edward Stratemeyer

84-2252. [Chapman, Mary Lewis]. *Gnome's Home,* LiSk, 18, 2, 1978, [5-6]. Stratemeyer used over 60 pseudonyms, including "Carolyne Keene," "Franklin Dixon" and "Laura Lee Hope." Since his death in 1930, his daughter, Harriet S. Adams, has continued his series. J.B.B.

Jesse Stuart

84-2253. Richardson, H. Edward. *Addendum: The Jesse Stuart Bibliography of the L. M. U. Years: 1926-1929,* JLN, 12, 1-3, 1979, 79-82. [This addendum to Hensley C. Woodbridge's *Jesse Stuart: A Bibliography* (Harrogate, Tenn.: Lincoln Memorial Univ. Pr., 1960) helps to complete the record of Stuart's publication while at Lincoln Memorial Univ.] M.D.J.

84-2254. Woodbridge, Hensley C. *Jesse and Jane Stuart: A Bibliography (JSS*^{3}*): Supplement 2,* JLN, 12, 1-3, 1979, 93-4. [Items by and about Jesse Stuart. This list and Supplement 1, *JLN,* 11, 2 & 3 (1978), 110-11, are addenda to Hensley C. Woodbridge, *Jesse and Jane Stuart: A Bibliography* (Murray, Ky.: Murray State Univ. Printing Services, 1979).] M.D.J.

Thomas Burnett Swann

84-2255. Schlobin, Roger C. *Thomas Burnett Swann's Nixies: Pain and Pleasure,* Extrap, 24, 1, 1983, 5-12. The archetypal nixie is a major aspect of almost all Swann's fantasies, and its essential approach-avoidance dynamism is a major cause of their dramatic tension. The nixie is a primary part of complex interactions in Swann's novels that strip humanity of its civilized veneer and focus attention on the peculiarly human preoccupations: loyalty, love, compassion, and eroticism. More importantly, Swann's amoral worlds and gentle characterizations made for a unique modification of the Jungian archetypal nixie. His particular view allows the nixie to function for good as well as evil, a shift that identifies him as a truly mythopoeic author. W.R.

Allan Tate

84-2256. Buffington, Robert. *Young Hawk Circling,* SR, 87, 4, 1979, 541-56. [Buffington describes Tate's formative years, from 1924 to 1931 - his marriage with Caroline Gordon; his interaction with such literary figures as Read, Aiken, Winters, Eliot, Mark Van Doren, Davidson, Crane, MacLeish, and Ransom; his growing interest in philosophy, the nature of poetry and the question of the American past.] G.R.T.

Megan Terry

84-2257. Terry, Megan. *Two Pages a Day,* DramR, 21, 4, 1977, 59-64. Playwriting is a joy. The author sets herself a minimal goal for each day and she imitates in the language of the plays the rhythms and sounds people use in speaking. All her plays undergo revisions during rehearsals and sometimes even after the texts have been published. A.I.D.

John Updike

84-2258. Chukwu, Augustine. *The Dreamer as Leader: Ellellou in John Updike's THE COUP,* LHY, 23, 1, 1982, 61-9. The main difference between Achebe and Updike in the depiction of their heroes has to do with their perception of their roles as writers. While Achebe considers himself a teacher, Updike sees himself first and foremost a humourist. Thus, while pathos follows a reading of the former's novels, Ellellou is comic and absurd. Updike depicts Ellellou's aspiration as nothing but a pipe dream. C.K.

Robert Penn Warren

84-2259. Bonds, Diane S. *Fleshly Temptation in Robert Penn Warren's A PLACE TO COME TO and JUDE THE OBSCURE,* AN&Q, 19, 9/10, 1981, 144-6. Warren's recent novel bears a striking resemblance to Hardy's. If Warren disclaims a debt here, his novel suggests unconscious borrowing. A.I.D.

84-2260. Ilacqua, Alma A. *Amanda Starr: Victim of Her Own False Assumptions,* HSL, 8, 3, 1976, 178-89. Although Warren's *Band of Angels* traces Amanda Starr's search for identity, the novel's primary thrust emerges as an investigation of freedom. Various characters live out various concepts of freedom. Identity and freedom lie within an individual, not outside. L.D.G.

84-2261. Newton, Thomas A. *A Character Index of Robert Penn Warren's Long Works of Fiction,* ESRS, 26, 3, 1978, 6-104. [Describes 948 characters in ten novels, with page references to characters' appearances.] J.Y.L.

84-2262. Welch, Dennis M. *Image Making: Politics and Character Development in ALL THE KING'S MEN,* HSL, 8, 3, 1976, 155-77. When compared to politicians and political theorists, Warren's *All the King's Men* is politically sophisticated, topically interesting, and artistically sound. The processes of image making and relationships between myth and reality provide unity. Ultimately, politics must combine image-making with responsibility. L.D.G.

See also 84-2011.

Laura Ingalls Wilder

84-2263. Lee, Anne Thompson. *"It is better farther on": Laura Ingalls Wilder and the Pioneer Spirit,* L&U, 3, 1, 1979, 74-88. As Laura matures, her understanding of her mother progresses, but she does not gain a similar insight into her father's character. Pa had the stronger influence on the development of Laura's own personality. J.B.B.

84-2264. Spaeth, Janet. *Language of Vision and Growth in the LITTLE HOUSE Books,* GLRev, 8, 1, 1982, 20-4. Wilder's *Little House* series, "an enveloping reminiscence of a prairie childhood," traces both Laura's expanding realization of a world beyond her immediate field of vision and her awareness of her place in it. M.D.J.

William Carlos Williams

84-2265. Rodgers, Audrey T. *"Spring and All": The Myth of Kore in the Poetry of William Carlos Williams,* Mosaic, 14, 1, 1981, 91-107. The myth of Demeter/Kore provided Williams with one means to unite the disparate elements of his personal and poetic life. Unlike Joyce or Pound, he uses myth covertly; the female principle provides the stimulus for poetic imagination. *The Wanderer* contains the archetypes for the Demeter myth which, in later poems, frequently operates only slightly below the persona's level of consciousness. The Kore/Demeter dichotomy allows Williams to consider and reconcile all opposites: sorrow and joy, mystery and knowledge, death and birth. M.E.B.

Yvor Winters

See 84-1964.

Richard Wright

84-2266. Grenander, M.E. *Criminal Responsibility in NATIVE SON and KNOCK ON ANY DOOR,* AL, 49, 2, 1977, 221-33. Wright's *Native Son* (1940) and Willard Motley's *Knock on Any Door* (1947) examine environmental determinism, a theory dominant in the 1940's. The protagonists come from impoverished backgrounds and commit brutal murders; their manipulative attorneys use the defense of societal blame for criminal acts. Both novels end by "accepting the doctrine of criminal responsibility," a position subsequently validated by literary criticism, philosophy, and modern science. D.H.C.

Elinor Wylie

84-2267. Wright, Celeste Turner. *Elinor Wylie: The Glass Chimaera and the Minotaur,* WS, 7, 1/2, 1980, 159-70. Wylie's lapidary imagery inspired distorted views of her personality and writings, and critical denunciation of her "hard jewel-like nature." In life, and with imagery like Marianne Moore's and H.D.'s, Wylie fought the intellectual woman's war: struggling to develop abilities and experience love. C.M.J.

Jonathan Yardley

84-2268. Yardley, Jonathan. *Why I Live Where I Live,* Esquire, 100, 1, 1983, 96-8. Yardley chooses to live in Baltimore because its "earthiness, variety, and tranquillity" constitute a combination he likes. J.S.P.

Twentieth Century U.S. Drama

84-2269. Helbing, Terry. *Gay Plays, Gay Theatre, Gay Performance,* DramR, 25, 1, 1981, 35-46. In the late 1960's two major events occurred: the opening of Crowley's *The Boys in the Band* (1968) and riots in Greenwich Village. Though plays about the gay life and characters who are gay have always been part of the theatrical scene, there is now an openness and an acknowledgement of an alternative life style which previously was hidden. A.I.D.

84-2270. Wilson, Robert. *I Thought I was Hallucinating,* DramR, 21, 4, 1977, 75-8. The writing of *I was sitting on my patio this guy appeared I thought I was hallucinating,* in late 1976, began with a large notebook, comments on how we think, perhaps, more often than how we speak, and bits and pieces of dialogue caught from a low-volume television program. To this language were added stage sketches which later were executed as scenery to define the playing space. After rehearsals began, dialogue was further refined and finally music composed. At last one could visualize the whole stage picture. A.I.D.

See also 84-2289.

Twentieth Century U.S. Fiction

84-2271. Clifford, Paula M. *The American Novel and the French Nouveau Roman: Some Linguistic and Stylistic Comparisons,* CLS, 13, 4, 1976, 348-58. The French *nouveau roman* of the 1950's of Michel Butor, Nathalie Sarraute, Alain Robbe-Grillet, and Claude Simon has been compared with the American novel of the 1930's of William Faulkner, Ernest Hemingway, John Steinbeck and John Dos Passos. The nouveau romanciers recognized a number of qualities in the American novelists that they themselves valued: treatment of characters, simplicity of language, conversational style, and theories on language and style. A comparison of a passage from Simon's *Le Palace* with passages from *Light in August* and *Absalom, Absalom!* by Faulkner reveals a preference for simile over metaphor, lists of adjectives, use of the present participle, images of light, lengthy sentences, and dehumanizing images. E.N.J.

84-2272. Fine, David M. *California as Dystopia: Los Angeles Fiction in the 1930's,* Altern, 2, 4, 1979, 21-30. The L.A. novel is the product of those writers who came to work in the movie industry during the 1930's. Because unreality was the chief reality of Southern California, writers such as James Cain, Horace McCoy, John O'Hara, Nathanael West, Aldous Huxley, F. Scott Fitzgerald, Theodore Dreiser, Christopher Isherwood, and William Faulkner became increasingly cynical about their environment. Crime and detective novels flourished. The work of these authors presents a "dystopian antithesis to the utopian vision of Southern California which had been propagated in the movies." P.A.H.

84-2273. Pearson, Carol. *Beyond Governance: Anarchist Feminism in the Utopian Novels of Dorothy Bryant, Marge Piercy, and Mary Staton,* Altern, 4, 1, 1981, 126-35. Bryant's *The Kin of Ata Are Waiting For You* (1976), Piercy's *Woman on the Edge of Time* (1976), and Staton's *From the Legend of Biel* (1975) seem to agree about the kind of society women want. The ideal "is a decentralized, cooperative anarchy in which everyone has power over his or her own life." The social values in these novels stress the growth of each individual. P.A.H.

84-2274. Zilboorg, Caroline. *Women Before World War I: An Exploration of Their Awakening in the College Novel,* GLRev, 7, 2, 1981, 29-38. When American women first earned college degrees in the late 19th century, a new *Bildungsroman,* the college novel with co-ed protagonists, appeared. These frequently autobiographical novels often treat college as a phase in the young woman's intellectual, emotional, and social awakening. Having confronted being women and being "different", the protagonists leave college as feminists prepared to accept the challenges and responsibilities of adulthood in a man's world. M.D.J.

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

AFRICA

Africa General

84-2275. Bruner, Charlotte H. *The Meaning of Caliban in Black Literature Today,* CLS, 13, 3, 1976, 240-53. Critics of African literature have labeled the African writer Caliban. The African writer has accepted the label because Shakespeare offers the writer aphorisms for writing and evidence that he is fluent in English. But Caliban, the cannibal, was probably red; however, reds and blacks both have a heritage of servitude. Critics who have associated African literature with Caliban are Leonard Barnes, O. Mannoni, Frantz Fanon, Janheinz Jahn, Max Dorsinville, and Bernth Lindfors. The black writers who have alluded to Caliban are Raphael Ernest Grail Armattoe, George Lamming, Taban lo Liyong, Lemuel Johnson, Anthony Phelps, and Aime Césaire. Caliban has gone from red to black, Island to New World to Third World, colonized to liberated, brute to hero, dummy to poet. E.N.J.

AUSTRALIA

A.D. Hope

84-2276. McLeod, A. L. *Maturity in Australian Satire: The Poetry of A. D. Hope,* MLS, 10, 2, 1980, 42-8. Only recently has Australian satire extended its range from petulant diatribe and individual invective to the national and universal. The satire of A. D. Hope illustrates this broader range. His poem, *Dunciad Minor* (1970), satirizes the perversity of judgment and lapses of sense of even the greatest of wits. Certainly Hope is the master practitioner of satiric verse in Australia today. E.L.S.

Thomas Keneally

84-2277. Hollington, Michael. *The Ned Kelly of Cracow: Keneally's SCHINDLER'S ARK,* Meanjin, 42, 1, 1983, 42-6. The title of Keneally's *Schindler's Ark* with its overt Old Testament reference may indicate that this book offers itself to the kind of critical reading in which Christianity gets a large and sympathetic hearing. Schindler can be seen, like Noah, as the one just man of the dark and evil times of Nazi Germany, a type of Christ harrowing hell. Yet despite such readings and all its documentary striving after a realist portrayal of wartime Poland, this novel is peculiarly Australian. Although Australia rarely figures overtly, the book seems to carry a subtext in which Australia functions as a code to unlock the mysteries of the moral abyss of wartime Europe, explaining what is lacking and why and how Schindler possesses it. W.R.

Australia Fiction

84-2278. Webby, Elizabeth. *Short Fiction in the Eighties: White Anglo-Celtic Male No More?,* Meanjin, 42, 1, 1983, 34-41. The economy of Australian short fiction has till now been very much White, Anglo-Celtic and Male. The difficulty of getting short fiction into print, let alone keeping it there, was one probable reason why Australian women writers of the 1900-1970 period concentrated on the novel. Even the short fiction renaissance of the 1970's was exclusively WACM. But since the beginning of the 1980's stories by non-WACM writers have been winning competitions and appearing more and more frequently in the literary magazines. The period of WACM dominance is not over, but the dominance is less extensive. W.R.

Australia General

See 84-1540, 84-1571.

CANADA

Margaret Atwood

84-2279. Lilienfeld, Jane. *Silence and Scorn in a Lyric of Intimacy: The Progress of Margaret Atwood's Poetry,* WS, 7, 1/2, 1980, 185-94. In her poetry Atwood searches for a woman's voice, not male-dictated. Her poems of 1966-70 show female speakers evolving a voice: first indicating an awareness that is muffled by need and a male's menacing attitude; then because of need not accepting suggestions to avoid encounters; next fighting a patriarchical society via Virginia Woolf's need-dispersing weapons: sarcasm, satire, ridicule; and finally rejecting male/female encounters prescribed by that society as battle strategies with sacrificial victims, sometimes men and sometimes women, both equally vulnerable. Turning from a masculine definition of women, female speakers gain strength, while some of the men they encounter change, and both recognize love is not war but a journey of mutual struggle. C.M.J.

Morley Callaghan

84-2280. O'Connor, John J. *Fraternal Twins: The Impact of Jacques Maritain on Callaghan and Charbonneau,* Mosaic, 14, 2, 1981, 145-63. The Christian tradition as interpreted by Jacques Maritain influenced both Charbonneau and Callaghan: concern with human dignity, universal justice, freedom and responsibility, brotherly love, and the surpassing virtue of humility. Similarly, for both authors a fulfilled life is one rooted in the gift of self. Callaghan's *They Shall Inherit the Earth* and Charbonneau's *Ils posséderont la terre* take different approaches to explore the role of humility; the former adopts a positive view, the latter defines humility in negative terms. Callaghan considers his main characters worthy of love and capable of giving selflessly; Charbonneau does not. M.E.B.

Robert Kroetsch

84-2281. Graham, Kenneth W. *Picaro as Messiah: Backstrom's Election in THE WORDS OF MY ROARING,* Mosaic, 14, 2, 1981, 177-86. Robert Kroetsch extends the pattern of the picaresque narrative into narrative traditions of confession, psalm and prayer. Viewed in this light Johnnie's narrative is less negative than it at first appears. Johnnie's self-division lends a complexity to the novel generally not associated with picaresque fiction. Ultimately his isolation changes from that of the picaro to that of a messiah; he becomes the divine Trickster, his story becomes a divine narrative. M.E.B.

See also 84-2206.

Stephen Leacock

84-2282. Rasporich, Beverly J. *The Leacock Persona and the Canadian Character,* Mosaic, 14, 2, 1981, 77-92. Leacock, Canada's most famous humorist, is an originator of the 20th-century figure of the "little man." While Americans tend to claim this *persona* as their own, it is important to establish his true national identity and origin as Canadian. He exists as a strong expression of the Canadian character, voicing a distinct Canadian gentility. Examples of such little men are found in the professor figures in *Arcadian Adventures with the Idle Rich* and *Moonbeams from the Larger Lunacy.* Although the essential Leacock character is urbane, he can also express the Upper Canadian frontier spirit and rural mythology. Finally, in *This International Stuff,* the Leacock *persona* affirms a new international authority for Canada. M.E.B.

Malcolm Lowry

84-2283. Ackerley, C.J. *The Kashmiri Elements of UNDER THE VOLCANO,* N&Q, 30, 4, 1983, 331-3. For details of place and atmosphere, Lowry drew upon Francis Younghusband's *Kashmir.* (A. and C. Black, Ltd., 1909; reprinted 1933). Two water-colors that hang on the Consul's wall in the novel are taken from two real paintings in *Kashmir.* J.S.P.

84-2284. Harrison, Keith. *Indian Traditions and UNDER THE VOLCANO,* LHY, 23, 1, 1982, 43-59. In his novel, the author alludes to the distinct forms of Hinduism represented by the *Rig Veda,* the *Upanishads,* and the *Mahabharate,* most explicitly through mythological reference. Within the context of the Karmic Wheel, Geoffrey's death can be viewed as the inevitable result of demeritorious karma. His death, if given the finality of a linear reading, can be seen as nemesis; within a cyclical reading it conforms to the inexorable pattern of karma, the ethical causation of the wheel of the law. C.K.

84-2285. MacDonald, R. D. *Canada in Lowry's Fiction,* Mosaic, 14, 2, 1981, 35-53. Lowry's subjectivism and romanticism enrich the texture of his art. The Canada he knows, the background in *The Forest Path to the Spring,* functions simply as a resonator for amplifying and marking the shifting moods and the spiritual pilgrimage of the narrator. Lowry's fiction is both too subjective and too universal to give much attention to the geographic, social or political realities of Canada. In contrast, *Under the Volcano* meshes the "realities" of Mexico with the fabric of the story. Finally in *October Ferry to Gabriola* his "making" of Canada is incomplete. But such a setting is an appropriate spiritual home for the pilgrim or prodigal whom he sees as ever returning and yet moving on. M.E.B.

W.O. Mitchell

See 84-2125.

Susanna Moodie

84-2286. Giltrow, Janet. *"Painful Experience in a Distant Land:" Mrs. Moodie in Canada and Mrs. Trollope in America,* Mosaic, 14, 2, 1981, 131-44. Moodie's *Roughing It in the Bush* and Trollope's *Domestic Manners of the Americans* are both travel narratives. As such both relate experiences concerned with being the alien, the stranger. Written for a European audience, both books confront the North American wilderness, but neither establishes a firm esthetic connection with it. Both writers concern themselves with social insubordination and class order. Moodie did not get home again; her book, unlike Trollope's is a lament for things she has lost. She thus reflects a typical Canadian point of view: reference to a distant point of origin, "homing" tendencies, and feelings of literary and cultural isolation. M.E.B.

Michael Ondaatje

84-2287. MacLulich, T. D. *Ondaatje's Mechanical Boy: Portrait of the Artist as Photographer,* Mosaic, 14, 2, 1981, 107-19. Photography forms the controlling metaphor in Ondaatje's *The Collected Works of Billy the Kid,* making a disturbing commentary on the far-reaching effects of the mechanical nature of perception epitomized by photography. The book is full of literal and metaphoric photos and challenges the assumption that "the camera never lies." Capturing the picture divorces the object from the motion, divides the self. This division is a recurring motif in the text. The novel presents a world which baffles the individual's attempts at control or understanding. M.E.B.

Sinclair Ross

84-2288. Godard, Barbara. *El Greco in Canada: Sinclair Ross's AS FOR ME AND MY HOUSE,* Mosaic, 14, 2, 1981, 55-75. This novel illustrates some of the characteristics of Canadian Modernist fiction in the form of an artist's fable. The text portrays both an artist and a discovery of the esthetic by which the portrait is painted. Evidence of the text's Modernist tendencies includes the use of a first-person narrator, autonomy of form, lack of absolutes. The novel explores the nature of the divided self in which the figure of El Greco becomes the model, literally and metaphorically, for the central character - a Canadian artist caught between Modernism and Romanticism, form and feeling, dream and reality. M.E.B.

Canada Drama

84-2289. Bergart, Catherine, and Clark Candy. *Onstage 81: The Toronto Theatre Festival,* DramR, 25, 3, 1981, 90-100. [Of the 122 productions two are discussed in detail, as is also another production in Toronto]. Joanne Akalaitus's *Dead End Kids,* subtitled *A History of Nuclear Power,* deals with man's quest for knowledge, and the use of that knowledge in nuclear weapons. John Krizanc's *Tamare,* set in the country Italian home of Gabriele D'Annunzio, takes place in various rooms, the audience views the scenes as if moving from one environment to another guided by one of the actors. John Fox and Boris Howarth's British production of *The Tempest* uses none of Shakespeare's text but keeps the spirit of his play as it uses the Toronto Islands for its stage. W.H.M.

Canada Fiction

84-2290. Kaye, Frances W. *The 49th Parallel and the 98th Meridian: Some Lines for Thought,* Mosaic, 14, 2, 1981, 165-75. The response to the 98th meridian differs on either side of the 49th parallel. For Wallace Stegner the major difference was law and order in the Canadian West contrasted with lawlessness in the American West. Such books as Owen Wister's *The Virginian* and Nellie McClung's *Sowing Seeds in Danny* afford useful points of comparison. Wister shows us vigilantes administering justice by hanging; in Canada the Mounties' orderly enforcement of the law was the rule. In American western fiction the myth reserves adventure for the males; Canadian frontier fiction, however, emphasizes the family and the woman. Canadian prairie literature holds a greater promise of hope than does the American western. M.E.B.

Canada General

84-2291. Greenstein, Michael. *Beyond the Ghetto and the Garrison: Jewish-Canadian Boundaries,* Mosaic, 14, 2, 1981, 121-30. Montreal remains the primary center for Jewish-Canadian literature, with Winnipeg second, and Toronto absent. A. M. Klein, Irving Layton, Leonard Cohen, Mordecai Richler, Saul Bellow, C. J. Newman, Naim Kattan, Norman Levine, Jack Ludwig, and Miriam Waddington capture the essence of the city's ghetto. Bellow in particular provides examples in *Dangling Man* and *Herzog.* The Canadian ghetto is distinct from its American counterpart because of the French influence, but despite this, Jewish literature in Canada exhibits the same traits as Jewish literature in other culutures: multilingual sensitivity, poverty turned to middle class success, historical continuity, and the tightly knit family. M.E.B.

INDIA

Arvind Krishna Mehotra

84-2292. Prasad, Madhusudan. *A Clearer Picture of Time: The Poetry of Arvind Krishna Mehrotra,* LHY, 23, 1, 1982, 17-35. The curious collocations of words creates a medley of bizarre images that lack logical coherence and consequently pass the comprehension of the common reader. Through the dislocations and juxtapostions the poet succeeds in conveying the aphasiac, something beyond linguistic boundaries. His techniques and perspectivism place his poetry close to painting, so that it becomes more important to notice how he says rather than what he says. C.K.

India (General)

84-2293. Narasimha, Raji. *Indo-English: Breaking Fresh Ground,* IndL, 25, 6, 1982, 14-24. While Indo-English literature for 1981 produced several "solid works", they are flawed. Y. P. Dhawan's *Journey Through Hell* is a psychologically incomplete portrayal of a middle-aged college lecturer struggling to overcome his inertia, while Salman Rushdie's *Midnight Children* in an autobiographical novel projecting grandiosely the "macro reality" of national concerns as an extension of the "micro reality" of self. Chaman Nahal's *The Crown and the Loincloth* portrays the difficulties of marriage in relation to the "liberation" of Indian women, but falls short in developing historical background. Dina Mehta's short story collection, *The Other Woman*, constitutes the "representative feminine voice" in often incomplete stories, and Keshav Malik's *26 Poems*, while the most accomplished collection of verse, is inconsistent in quality. D.W.A.

IRELAND

Samuel Beckett

84-2294. Pegnato, Lisa J. *Breathing in a different Zone: Joseph Chaikin*, DramR, 25, 3, 1981, 7-18. *Texts for Nothing* is performed solo by actor and director Chaikin; it explores the restoration of language from a drowning state while it surrounds its actor, in isolation, with apparitions. A.I.D.

Dennis Johnston

See 84-2303.

James Joyce

84-2295. Caspel, P. P. J. van. *Father and Son: the Lotus-Eaters Episode of Joyce's ULYSSES*, ES, 60, 5, 1979, 593-602. A baffling passage in the "Lotus-Eaters" chapter in which Bloom yields to loosely moving impressions gains intelligibility with recognition that Bloom refers to a play entitled *Leah, the Forsaken*. Though Bloom's father seems to have been quoting from the German rather that from the English version, the names, Nathan and Nathan's father, and the relationship between father and son, illuminate Bloom's feelings for his own father. Unfamiliarity with *Leah* produces confusing misreadings of a seemingly straightforward passage. M.S.W.

84-2296. Diskin, Patrick. *Joyce's THE DEAD and Hardy's THE WOODLANDERS*, N&Q, 30, 4, 1983,, 330-1. For the concluding section of *The Dead*, Joyce drew upon the relationships between Grace Melbury, Edred Fitzpiers (later her husband), and Giles Winterborne, her lover, in Hardy's novel. (Parallels are cited). J.S.P.

84-2297. Heusel, Barbara Stevens. *Parallax as a Metaphor for the Structure of ULYSSES*, SNovel, 15, 2, 1983, 135-46. Joyce uses the concept of parallax to force the reader to participate in the act of creation. The parallactic phenomenon is present in imagery patterns and in the contrasting world views of Stephen and Bloom. L.M.S.

84-2298. Isaak, Jo-Anna. *James Joyce and Cubist Esthetic*, Mosaic, 14, 1, 1981, 61-90. Joyce's attempts to emulate the achievements of the pictorial art of his times remain generally unexamined. At the time that *A Portrait* first appeared serially, Cubism was a new, radical, and much discussed form of artistic expression. In *Ulysses* Joyce, like the Cubists, incorporates the debris of cultural cliché, advertising, and technology as integral units of his art. The ordinary for painter and writer becomes the vehicle for making statements about culture and values. *Ulysses* exhibits the same reversals of importance as Cubism. In both cases, such emphasis increases our view of the world and expands, not limits, the elements an artist can use--painter and writer alike. M.E.B.

84-2299. Levi, Peter. *Joyce: FINNEGAN'S WAKE*, N&Q, 30, 4, 1983, 329-30. Joyce's Greek phrase "hagion chiton eraphon" (see J. F. Killeen's article in *N&Q* 26:4 (1979), 343 [see *AES* item 81-2023]) continues to puzzle. "Eraphon" is a misprint, perhaps for "edaphon," the whole phrase then meaning "the body of holy scripture," though this makes little sense in context. Other emendations are possible, but none is fully satisfactory. J.S.P.

84-2300. Palmieri, Anthony F.R. *STEPHEN HERO and A PORTRAIT OF THE ARTIST AS A YOUNG MAN: From Yesteryear's Grapes a Vintage Brew*, DLAJ, 12, 1/2, 1978-79, 93-8. One of the keys to *A Portrait*'s superiority to *Stephen Hero* is Joyce's expansion of the "pivotal" sermon episode. Joyce realized that he must show the protagonist's "Promethean soul-searching effort" to deny God and his Catholic background: Stephen can rise, "god-like," to the priesthood of art only after suffering the agonies of the damned. M.D.J.

84-2301. Winters, Kirk. *Joyce's ULYSSES as Poem: Rhythm, Rhyme, and Color in "Wandering Rocks"*, ESRS, 31, 3, 1983, 5-44. "Wandering Rocks" shows how Joyce uses poetic devices to unify *Ulysses*. Word sounds, alliteration, meter, and rhyme delineate the characters and serve as mnemonic aids to the fragments of this "story in song." J.Y.L.

84-2302. Wright, David G. *James Joyce and Mary Cecil Haye*, N&Q, 30, 4, 1983, 329. Miss Dunne, a minor figure in *Ulysses*, plans to exchange *The Woman in White* for something less demanding -specifically, something by Mary Cecil Haye. The titles of Haye's sentimental fiction "anticipate aspects of *Ulysses* as Miss Dunne might visualize them"; hence Joyce's selection of Haye as Miss Dunne's preferred author. J.S.P.

Thomas McGreevy

See 84-2245.

Sean O'Casey

84-2303. Schrank, Bernice. *The Low and the Lofty: A Comparison of Sean O'Casey's THE PLOUGH AND THE STARS and Denis Johnston's THE SCYTHE AND THE SUNSET*, MLS, 11, 1, 1980/81, 12-16. A comparison of these two plays by contemporary dramatists reveals differences in attitude and approach toward a single event of Irish history, the Rising. One of the purposes of O'Casey's play is to show the relationship between the Rising and Irish poverty. Johnston's play has no comparable interest. Johnston's drama shows the crucial importance of personality and accident in shaping history. O'Casey's attitude is more complex - a pattern of interrelationships between individuals, events, and social and economic pressures. E.L.S.

William Butler Yeats

84-2304. Lickindorf, Elizabeth T. *W. B. Yeat's PER AMICA SILENTIA LUNAE*, ESA, 25, 1, 1982, 39-53. Because Yeats himself often felt that his public did not understand what he meant, he wrote *Per Amica Silentia Lunae* to explain his system to anyone who cares to understand it, and he urges his readers to use his assistance. Though Yeats changed the title of his essay from *an Alphabet*, it continues to be an alphabet in providing only the rudiments of his philosophical system. But the new title with its Virgilian echo also suggests that Yeats believed that his visions of the world in different phases of the moon are serenely independent in their silence, unconcerned with the difficulties that the poet might encounter in his struggle to express them. W.R.

NIGERIA

Chinua Achebe

See 84-2258.

SOUTH AFRICA

Nadine Gordimer

84-2305. Ogungbesan, Kolawole. *Reality in Nadine Gordimer's A WORLD OF STRANGERS*, ES, 61, 2, 1980, 142-55. In Toby Hood, Gordimer creates a viewpoint character peculiarly suited to the novel's ontological issues. Reacting against his parents' consciences and striving against his own destiny, Toby confuses his search for self with his search for "reality". The end of the novel suggests that Toby's early sense of freedom was slavery to his own ego and that true freedom requires his taking note of the world and other people. M.S.W.

See also 84-1545.

Pauline Smith

84-2306. Roberts, Sheila. *A Confined World: A Rereading of Pauline Smith*, UCTSE, 12, 1982, 38-45. Modern South Africans find obstacles to entering *The Beadle* in Smith's rendering Afrikaans into English, in her upholding certain myths about the Afrikaner, and in the temperamental narrowness of her characters. Her style becomes rhythmic yet cumbersome; almost no blacks appear in the unchallenged social hierarchy of the novels as she fleshes out the myth of Afrikaner as Israelite, and her repetitions of types achieve limited variety. The Aangenaam community remains a nostalgic wish-fulfilling effort at creating "universals". M.S.W.

South Africa General

84-2307. Marquard, Jean. *The "Grosvenor" and its Literary Heritage,* ESA, 24, 2, 1981, 117-37. The wreck of the East Indiaman *Grosvenor* in 1782 has had an odd, lasting appeal both for South African poets in search of an historical theme and for popular novelists exploiting pathos and adventure. Some hundred printed items refer to the shipwreck, including verse, fiction, and reconstructed accounts aiming at authenticity through documentary evidence. W.R.

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EDITOR: IAN ADAM

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